Subscriber's Copy

Part I

THE

DOMESTIC ARCHITECTVRE OF ENGLAND DVRING THE TVDOR PERIOD

BY

THOMAS GARNER

AND

ARTHVR STRATTON

B.T. BATSFORD. HIGH HOLBORN LONDON

3 vols.

THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD

THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD

Illustrated in a series of Photographs &
Measured Drawings of Country Mansions
Manor Houses and smaller buildings
With Historical and Descriptive Text

by

THOMAS GARNER
and
ARTHUR STRATTON

LONDON
B.T. BATSFORD, 94, HIGH HOLBORN
MCMXI

CHISWICK PRESS: PRINTED BY CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

LIST OF SUBSCRIBERS

THE ROYAL LIBRARY, WINDSOR CASTLE

(By Command of His Majesty the King)

H.R.H. PRINCESS LOUISE, DUCHESS OF ARGYLL

The Right Hon. Lord Ashby St. Ledgers.
Sir Lawrence Alma-Tadema, O.M., R.A.
The Society of Antiquaries of London.
The Society of Architects, London, per C. McArthur Butler, Esq., F.S.A. Scot., Secretary.
The Architectural Book Club Zingari, per R. Phené Spiers, Esq., F.S.A., F.R.I.B.A., Hon. Sec.
The Arts Club, London, per Duncan Irvine, Esq., Secretary.
Peter Adam, Esq., Kidderminster.
W. T. Aldrich, Esq., Paris.
Edward Allday, Esq., Hampstead.
C. E. Allen, Esq., London.
Messrs. E. G. Allen and Sons, Ltd., Booksellers, London.
William Allison, Esq., London.
Alexander R. Alston, Esq., J.P., Sharnbrook.
Louis Ambler, Esq., F.R.I.B.A., London.
Major Oswald H. Ames, King's Lynn.
H. W. Anderson, Esq., A.R.I.B.A., Adelaide.
Charles M. C. Armstrong, Esq., Warwick.
The Army and Navy Co-operative Society, Ltd.
C. R. Ashbee, Esq., M.A., Campden.
Arthur J. Ashdown, Esq., Harrow.
G. C. Ashlin, Esq., R.H.A., F.R.I.B.A., Dublin.
George W. Atkinson, Esq., Leeds.

The Most Hon. The Marquis of Bath.
The Right Hon. Earl Bathurst, C.M.G.
The Right Hon. Earl Beauchamp, K.C.M.G.
The Right Hon. The Earl of Buckinghamshire, D.L., J.P.
The late Right Hon. Lord Burton, K.C.V.O.
The Right Hon. Sir John Brunner, Bart.
Sir Edward Barry, Bart., F.S.A.
Sir Mancherjee Bhownaggree, K.C.I.E.
Sir Arthur Blomfield and Sons.
The Battersea Polytechnic, London.
The Belfast Free Public Library, per G. H. Elliott, Esq., Chief Librarian.
The Belfast Municipal Technical Institute, per F. C. Forth, Esq., Principal.
The Birmingham Architectural Association, per Holland W. Hobbiss, Esq., A.R.I.B.A., Hon. Librarian.
The Birmingham Central Free Library, per A. Capel Shaw, Esq., Chief Librarian.
The City of Bradford School of Art, per C. Stephenson, Esq., Principal.
Brighton Public Library, per H. D. Roberts, Esq., Director.
L'Ecole St. Luc, Brussels.
Lt.-Col. Josceline Bagot, M.P., D.L., J.P., Levens Hall.
Mr. James Bain, Bookseller, London.
Captain P. Balfour, Halesworth.
R. Shekleton Balfour, Esq., F.R.I.B.A., London.
James Ball, Esq., Motherwell.
George P. Bankart, Esq., London.
W. D. Barber, Esq., Brantford, Canada.
Sidney H. Barnsley, Esq., Sapperton.
Ernest R. Barrow, Esq., F.R.I.B.A., London.
Charles E. Barry, Esq., A.R.I.B.A., London.
C. E. Bateman, Esq., F.R.I.B.A., Birmingham.
Colonel H. Cary Batten, J.P., Keyford.
Gardner S. Bazley, Esq., D.L., J.P., Fairford.
Messrs. H. K. Beazley and Co., Booksellers, London.
A. C. Beck, Esq., London.
Fred. T. Beck, Esq., Wolverhampton.
John Belcher, Esq., R.A., F.R.I.B.A., London.
W. Heward Bell, Esq., F.S.A., D.L., J.P., Melksham.
Charles Bennett, Esq., London.
Hugh Cecil Benson, Esq., Hatfield.
Monsieur Benz, Paris.
A. J. Bethell, Esq., Storrington.
Edward J. Bettington, Esq., M.S.A., Hereford.
Frank Bibby, Esq., D.L., J.P., Shrewsbury.
Messrs. Bickers and Son, Ltd., Booksellers, London.
W. H. Bidlake, Esq., M.A., A.R.I.B.A., Birmingham.
Regent A. J. Bidwell, Esq., Singapore.
Charles J. Billson, Esq., Finchampstead.
Mr. B. H. Blackwell, Bookseller, Oxford.
F. J. Blakeman, Esq., Paris.
Hippolyte J. Blanc, Esq., R.S.A., F.S.A. Scot., F.R.I.B.A., Edinburgh.
Mrs. G. F. Bodley, London.
J. Owen Bond, Esq., Norwich.
Rev. J. Lowther Bouch, Pontefract.
Messrs. Bowes and Bowes, Booksellers, Cambridge.
Charles W. Bowles, Esq., London.
Stephen Box, Esq., Eastbourne.
Walter Brand, Esq., A.R.I.B.A., Leicester.
Messrs. Brentano's Library, Paris.
J. H. Brewerton, Esq., F.R.I.B.A., Bournemouth.

Domestic Architecture during the Tudor Period.

Walter H. Brierley, Esq., F.S.A., F.R.I.B.A., York.
R. A. Briggs, Esq., F.R.I.B.A., London.
William Brindley, Esq., F.G.S., London.
W. B. Broadmead, Esq., Bridgwater.
J. H. Brocklehurst, Esq., London.
J. Sydney Brocklesby, Esq., A.R.I.B.A., Merton Park.
The Rev. C. C. Brookes, M.A., Leamington.
Stanley Brotherhood, Esq., Wansford.
Archibald A. Brown, Esq., Paris.
G. T. Brown, Esq., F.R.I.B.A., Sunderland.
Mr. W. Brown, Bookseller, Edinburgh.
W. Talbot Brown, Esq., F.R.I.B.A., Wellingborough.
Messrs. David R. Brown and Hugh Vallance, Montreal.
Wilfred Buckley, Esq., Basingstoke.
Messrs. J. and E. Bumpus, Ltd., Booksellers, London.
Michael Bunney, Esq., A.R.I.B.A., London.
A. W. N. Burder, Esq., F.S.A., Bradford-on-Avon.
Cecil S. Burgess, Esq., A.R.I.B.A., Montreal.
Edward Burgess, Esq., London.
John J. Burnet, Esq., LL.D., A.R.S.A., F.S.A. Scot., F.R.I.B.A., Glasgow.
George Burt, Esq., J.P., Rotherfield, Sussex.

The Right Hon. The Earl of Carlisle.
The Right Hon. Lord Cowdray of Midhurst.
The Right Hon. Lord Curzon of Kedleston, G.C.S.I., G.C.I.E.
The Lady Frances Cecil.
Sir Charles E. H. Chadwyck-Healey, K.C.B., K.C., F.S.A.
The Worshipful Company of Carpenters, per J. Hutton Freeman, Esq., Clerk.
The Cardiff Public Libraries, per Harry Farr, Esq., Chief Librarian.
The Carlton Club, London.
The Borough of Chelsea Public Libraries, per J. Henry Quinn, Esq., Chief Librarian.
The Constitutional Club, London.
J. T. Cackett, Esq., F.R.I.B.A., Newcastle-on-Tyne.
Charles Caine, Esq., Manchester.
R. M. Cameron, Esq., Edinburgh.
Messrs. Campbell and Drach, Munich.
W. D. Caröe, Esq., M.A., F.S.A., F.R.I.B.A., London.
H. W. Carr, Esq., Littlehampton.
W. L. Carruthers, Esq., F.R.I.B.A., Inverness.
Gerald V. Carter, Esq., Waterston Manor.
Walter J. Carter, Esq., Oxford.
Monsieur Charles Castermans, Brussels.
Frank Catling, Esq., London.
Walter Cave, Esq., F.R.I.B.A., London.
Messrs. C. D. Cazenove and Son, Booksellers, London.
Frederick Chancellor, Esq., F.R.I.B.A., Chelmsford.
Messrs. J. Cheal and Son, Crawley.
Harold Chippindale, Esq., Leeds.
Monsieur Charles Claesen, Bookseller, Paris.
F. Dare Clapham, Esq., F.R.I.B.A., London.
Mr. J. Clark, Bookseller, London.
H. Chatfeild Clarke, Esq., F.R.I.B.A., London.
Max Clarke, Esq., F.R.I.B.A., London.
Somers Clarke, Esq., F.S.A., London.
Messrs. Clarke and Satchell, Booksellers, Leicester.
Tom P. Clarkson, Esq., London.
Messrs. Clayton and Black, Brighton.
Louis Cobbett, Esq., M.D., Trinity College, Cambridge.
J. W. Cockrill, Esq., A.R.I.B.A., Great Yarmouth.
Messrs. Collcutt and Hamp, London.
Marcus E. Collins, Esq., F.R.I.B.A., London.
J. N. Comper, Esq., West Norwood.
Henry F. Compton, Esq., D.L., J.P., Minstead.
Monsieur Coomans, Ypres, Belgium.
Arthur E. Coombe, Esq., Ightham.
Montague Cooper, Esq., Taunton.
Hubert C. Corlette, Esq., F.R.I.B.A., London.
Messrs. Cornish Bros., Booksellers, Birmingham.
Messrs. J. E. Cornish, Ltd., Booksellers, Manchester.
Reginald Cory, Esq., Duffryn.
H. G. Courtney, Esq., Milltown, Co. Dublin.
The Rev. J. Charles Cox, LL.D., F.S.A., Sydenham.
Rowland L. Cox, Esq., A.R.I.B.A., London.
J. J. Craig, Esq., Glasgow.
D. McLeod Craik, Esq., A.R.I.B.A., Singapore.
W. E. Vernon Crompton, Esq., F.R.I.B.A., London.
G. A. Crawley, Esq., Crowhurst.
Richard Creed, Esq., F.R.I.B.A., London.
H. B. Creswell, Esq., F.R.I.B.A., Rugby.
Harry W. Crickmay, Esq., Weymouth.
Messrs. Crickmay and Son, London.
W. Septimus Curtis, Esq., Denbury Manor, Devon.
John F. Curwen, Esq., F.S.A., F.R.I.B.A., Kendal.
Captain J. H. Cuthbert, Beaufront Castle, Hexham.
J. E. K. Cutts, Esq., F.R.I.B.A., London.

The Right Hon. Lord De Saumarez, M.A., J.P.
The Right Hon. Sir John E. Dorington, Bart., D.L.
Sir George Dashwood, Bart., D.L., J.P.
Major-General Barrington Campbell Douglas, C.V.O., C.B.
Bibliotheek der Technische Hougeschoul, Delft, Netherlands.
Downside Abbey, Bath, presented by Mrs. Garner.
The Metropolitan School of Art, Dublin, per James Ward, Esq., A.R.C.A. Lond., Principal.
T. J. Daniel, Esq., Moseley, Birmingham.
Frank Darling, Esq., F.R.I.B.A., Toronto.
W. Galsworthy Davie, Esq., Maidenhead.
W. Morriston Davies, Esq., M.D., J.P., London.
George Davison, Esq., Harlech.
E. Guy Dawber, Esq., F.R.I.B.A., London.
Messrs. Day and Bath, Booksellers, Sidmouth.
F. W. Deas, Esq., M.A., F.R.I.B.A., Edinburgh.
Messrs. Deighton, Bell and Co., Booksellers, Cambridge.
Miss H. De Lessert, Bedford Park.
Monsieur L. De Meuleneere, Bookseller, Brussels.
Monsieur F. De Nobele, Bookseller, Brussels.
Messrs. A. and F. Denny, Booksellers, London.
R. Burns Dick, Esq., F.R.I.B.A., Newcastle-on-Tyne.
James Willis Dixon, Esq., Sheffield.
Messrs. Aitken Dott and Son, Booksellers, Edinburgh.
John Douglas, Esq., Chester.
J. Francis Doyle, Esq., Liverpool.
Monsieur A. Duchene, Paris.
E. Ford Duncanson, Esq., London.
Frank B. Dunkerley, Esq., F.R.I.B.A., Manchester.

List of Subscribers.

Edwin T. Dunn, Esq., Ilford.
John Dunn, Esq., F.R.I.B.A., London.
Messrs. Dunn and Watson, London.
Mr. W. Dymock, Bookseller, Sydney, N.S.W.

The Edinburgh College of Art.
The Edinburgh Public Library, per Hew Morrison, Esq., LL.D., Chief Librarian.
The Signet Library, Edinburgh, per John Minto, Esq., M.A., Librarian.
Erdington Abbey, Warwickshire, presented by Mrs. Garner.
T. E. Eccles, Esq., F.R.I.B.A., Liverpool.
Leonard W. Edmonds, Esq., A.R.I.B.A., London.
Mr. Francis Edwards, Bookseller, London.
Frederick E. Eiloart, Esq., London.
C. Ernest Elcock, Esq., Colwyn Bay.
Thomas Elsley, Esq., Tunbridge Wells.
Messrs. Thomas Elsley, Ltd., London.
Charles Edward Evans, Esq., Nailsea Court.
Mrs. W. L. Eves, Uxbridge.
J. Albert Ewart, Esq., Ottawa.

The Right Hon. Lord Justice Sir George Farwell.
The Foreign Architectural Book Society, per Gerald C. Horsley, Esq., F.R.I.B.A., Hon. Sec.
John Farrer, Esq., Oulton.
E. Haywood Farmer, Esq., Birmingham.
William V. Felton, Esq., Pulborough.
Ivor Ferguson, Esq., London.
Geoffrey Fildes, Esq., London.
D. Robert Findlay, Esq., Montreal.
J. S. Findlay, Esq., Dundee.
Banister F. Fletcher, Esq., F.R.I.B.A., London.
Ernest Flint, Esq., F.R.I.B.A., London.
William Flockhart, Esq., F.R.I.B.A., London.
Henry L. Florence, Esq., F.R.I.B.A., London.
S. G. Follett, Esq., London.
Messrs. Forsyth and Maule, London.
Frederick W. Foster, Esq., London.
Monsieur Charles Foulard, Bookseller, Paris.
Ernest G. Fowler, Esq., Leicester.
Mr. E. S. Fowler, Bookseller, Eastbourne.
Francis F. Fox, F.S.A., J.P., Yate R.S.O., Glos.
J. Ernest Franck, Esq., A.R.I.B.A., London.
The late H. R. Franklin, Esq., Yarnton Manor.
William Long Franklin, Esq., Deddington.
Mrs. Herman Frasch, Paris.
P. B. Freeman, Esq., London.
Messrs. Fryers and Penman, Largs, Ayrshire.
R. F. Fuller, Esq., J.P., Corsham.

Sir John R. Gladstone, Bart., D.L., J.P.
The Glasgow and West of Scotland Technical College, Glasgow.
The Mitchell Library, Glasgow, per F. T. Barrett, Esq., Chief Librarian.
The Gloucester Public Library, per Roland Austin, Esq., Librarian.
The Guildhall Library, London, per Edward M. Borrajo, Esq., Chief Librarian.
H. Ernest Garle, Esq., Fritwell Manor, Banbury.
Mrs. Garner, Bath, and for Downside Abbey and Erdington Abbey.
E. Garratt, Esq., Birmingham.
Hugh Gavin, Esq., Arbroath.
John Gaymer, Esq., North Walsham.
Messrs. Ernest George and Yeates, London.
R. W. Gibbon, Esq., Aberdeen.
Edward M. Gibbs, Esq., F.R.I.B.A., Sheffield.
G. Gibbs, Esq., Taunton.
H. Martin Gibbs, Esq., J.P., Flax-Bourton.
Messrs. Gill and Reigate, Ltd., London.
Messrs. Frank Gill and Son, Booksellers, Weston-super-Mare.
Robert Gladstone, Esq., J.P., Liverpool.
W. Bernard Godfrey, Esq., M.Inst.C.E., M.I.Mech.E., M.I.E.E., Hindhead.
G. Bruce Gosling, Esq., Guildford.
J. Alfred Gotch, Esq., F.S.A., F.R.I.B.A., Kettering.
Laurence M. Gotch, Esq., A.R.I.B.A., Calgary.
Trevor Grant, Esq., London.
Mrs. Gratrix, Blandford.
Major Thomas Gray, J.P., Port Talbot.
Mrs. Edward Greaves, Leicester.
Everard Green, Esq., F.S.A., Rouge Dragon Pursuivant of Arms, London.
Frank Green, Esq., F.S.A., York.
W. Curtis Green, Esq., F.R.I.B.A., London.
Messrs. Green and Abbott, Ltd., London.
John Gretton, Esq., M.P., London.
E. Hyla Greves, Esq., M.D., Bournemouth.
J. K. Ground, Esq., London.
Arthur Grove, Esq., London.
The late Montagu Guest, Esq.

The Right Hon. Viscount Halifax, M.A., F.S.A.
Sir John Horner, K.C.V.O., D.L., J.P., Frome.
H.M. Office of Works, London.
The Borough of Hampstead Public Libraries, per William E. Doubleday, Esq., Chief Librarian.
The Hastings Municipal School of Art, per M. Sullivan, Esq., A.R.C.A., London, Head master.
Hull Public Libraries, per Wm. F. Lawton, Esq., Chief Librarian.
Edwin T. Hall, Esq., F.R.I.B.A., London.
John Hall, Esq., Galashiels, N.B.
John Hall, Esq., F.R.I.B.A., Sunderland.
G. H. Hammersley, Esq., Bristol.
George Hanson, Esq., A.R.I.B.A., Halifax.
Messrs. E. H. Harbottle and Son, Exeter.
Colonel Colin Harding, C.M.G., Madingley Hall, Cambs.
Mrs. C. R. Hardless, London.
Cecil G. Hare, Esq., London.
Stockdale Harrison, Esq., F.R.I.B.A., Leicester.
The Rev. Thomas Harrison, Folkestone.
W. H. Harrison, Esq., F.R.I.B.A., London.
Messrs. Harrison and Sons, Booksellers, London.
W. Alex. Harvey, Esq., Birmingham.
Messrs. Hatchards, Booksellers, London.
John F. Haworth, Esq., Altrincham.
Arthur B. Hayward, Esq., London.
The Rev. Arthur C. Headlam, M.A., D.D., Principal of King's College, London.
Messrs. Heffer and Sons, Booksellers, Cambridge.
George Henderson, Esq., Harrow.
Mr. Bruno Hessling, Bookseller, Montreal.
Monsieur E. Hessling, Bookseller, Paris.

Mrs. George Hewlett, Worle.
Arthur Hill, Esq., B.E., M.R.I.A., F.R.I.B.A., Cork.
O. F. Hill, Esq., London.
A. D. Hislop, Esq., Glasgow.
Victor T. Hodgson, Esq., Harpenden.
Messrs. Hodges, Figgis and Co., Ltd., Booksellers, Dublin.
Messrs. Honeyman, Keppie and McIntosh, Glasgow.
Messrs. T. L. Hood and Co., Booksellers, Hobart.
Arnold H. Hoole, Esq., London.
Mrs. May St. J. Hope, Ipswich.
Messrs. Henry Hope and Sons, Ltd., Birmingham.
W. B. Hopkins, Esq., A.R.I.B.A., Berkhamsted.
The late Jesse Horsfall, Esq., F.R.I.B.A., Todmorden.
T. C. Horsfall, Esq., Macclesfield.
Messrs. Horsfield Bros., London.
J. C. B. Horwood, Esq., Toronto.
Henry H. Hounsell, Esq., Bridport.
John H. Howard, Esq., Haslemere.
George Howe, Esq., Paris.
W. Church Howgate, Esq., A.R.I.B.A., London.
Messrs. Hubbard and Moore, London.
R. M. F. Huddart, Esq., London.
The Rev. C. H. Bickerton Hudson, M.A., Oxford.
Mr. E. F. Hudson, Bookseller, Birmingham.
C. Lang Huggins, Esq., J.P., Uckfield.
Messrs. Humphreys, Ltd., London.
Alfred Paget Humphry, Esq., M.V.O., Thaxted.
Jas. Kennedy Hunter, Esq., F.R.I.B.A., Ayr.
John W. Hurrell, Esq., Manchester.
E. Hutchings, Esq., Brighton.

The Worshipful Company of Ironmongers, per R. C. Adams Beck, Esq., D.L., J.P., Clerk.
The Ipswich Central Free Library, per Henry Ogle, Esq., Chief Librarian.
E. B. I'Anson, Esq., M.A., F.R.I.B.A., London.
D. Illingworth, Esq., Gomshall.
Hussein Izzy, Bey, Cairo.

T. G. Jackson, Esq., R.A., LL.D., London.
Arthur J. James, Esq., J.P., Cirencester.
E. A. Jamieson, Esq., Edinburgh.
Francis W. Jekyll, Esq., Godalming.
Gilbert H. Jenkins, Esq., London.
John Johnson, Esq., A.R.I.B.A., London.
William Johnson, Esq., Wolverhampton.
W. Templeton Johnson, Esq., Paris.
Philip M. Johnston, Esq., F.S.A., F.R.I.B.A., London.
H. M. Jonas, Esq., F.S.I., London.
Ronald P. Jones, Esq., M.A., London.
W. Campbell Jones, Esq., F.R.I.B.A., London.
Messrs. Jones and Evans, Ltd., Booksellers, London.
Monsieur A. A. Jouravleff, St. Petersburg.

The Right Hon. Lord Kenyon, D.L., J.P.
King's College, London (Division of Architecture), per Professor R. Elsey Smith, F.R.I.B.A.
Alfred E. Keeble, Esq. (Messrs. Keeble, Ltd.), London.
E. Festus Kelly, Esq., J.P., Newbury.
Messrs. Kelly's Directories, Ltd., London.
George R. Kett, Esq., Cambridge.
Charles Edward Keyser, Esq., M.A., F.S.A., Reading.
Alfred J. King, Esq., Bollington.
Edmund Kirby, Esq., F.R.I.B.A., Liverpool.
Thomas Milward Kitchin, Esq., Farnham.
Sydney D. Kitson, Esq., M.A., F.R.I.B.A., Leeds.
W. H. Knowles, Esq., F.S.A., F.R.I.B.A., Newcastle-on-Tyne.
F. A. König, Esq., Newport Pagnell.
C. H. Kysor, Esq., Paris.

Sir William T. Lewis, Bart., K.C.V.O.
The Leeds and Yorkshire Architectural Society, per Fredk. Musto, Esq., A.R.I.B.A., Hon. Librarian.
The Leicester and Leicestershire Society of Architects, per W. T. Grewcock, Esq., A.R.I.B.A., Hon. Librarian.
The Liverpool Public Library, per G. T. Shaw, Esq., Chief Librarian.
The London County Council.
The London Library, per C. T. Hagberg Wright, Esq., LL.D., Librarian.
Messrs. Lacey and Upcher, Norwich.
A. C. de Lafontaine, Esq., F.S.A., Athelhampton.
Major F. Fane Lambarde, Ash.
Walter Langton, Esq., J.P., Tunbridge Wells.
Joseph Lavender, Esq., F.R.I.B.A., Wolverhampton.
Henry Laver, Esq., M.R.C.S., F.S.A., F.L.S., Colchester.
Arthur W. Leatham, Esq., J.P., Cirencester.
Arthur H. Lee, Esq., M.P., Chequers Court, Bucks.
Monsieur J. M. Lee, Bookseller, Paris.
Percy Leeds, Esq., A.R.I.B.A., London.
J. H. Leigh, Esq., East Dereham.
G. S. Lemasnie, Esq., Montreal.
E. J. Lennox, Esq., Toronto.
Monsieur Leplanquais-Chedeville, Bookseller, Paris.
W. H. Lever, Esq., Thornton Hough.
Monsieur Emile Levy, Bookseller, Paris.
Peter White Lindsay, Esq., Weston, Ontario.
Harry B. Little, Esq., Paris.
John W. Little, Esq., A.R.I.B.A., Tonbridge.
James Lochhead, Esq., A.R.I.B.A., Hamilton.
R. Logan, junr., Esq., Auckland, N.Z.
J. A. Mease Lomas, Esq., London.
R. S. Lorimer, Esq., A.R.S.A., F.R.I.B.A., Edinburgh.
Claude W. H. Lowther, Esq., M.P., Putney Heath.
Geoffry Lucas, Esq., F.R.I.B.A., Hitchin.
E. L. Lutyens, Esq., F.R.I.B.A., London.
Charles Lynam, Esq., F.S.A., F.R.I.B.A., Stoke-on-Trent.

The Right Hon. Viscount Milner, G.C.B., G.C.M.G.
Sir Spencer Maryon-Wilson, Bart., D.L.
Sir John Stirling Maxwell, Bart., D.L.
Sir Henry C. Maxwell-Lyte, K.C.B., M.A., F.S.A.
Maria, Lady Medlycott.
The Hon. Frederick Meynell, B.A.
The Manchester Public Library, per C. W. Sutton, Esq., M.A., Chief Librarian.

List of Subscribers.

The Manchester Society of Architects, per H. Quentery Farmer, Esq., Hon. Secretary Library Committee.
The Victoria University of Manchester, per Charles Leigh, Esq., Librarian.
Ian MacAlister, Esq., B.A., London.
John McAndrew, Esq., J.P., Coleman's Hatch.
The Rev. William MacGregor, M.A., F.S.A., Tamworth.
Messrs. S. and W. Mackay, Booksellers, Wellington, N.Z.
Henry D. McLaren, Esq., M.P., J.P., London.
Messrs. James Maclehose and Sons, Booksellers, Glasgow.
Hugh McLennan, Esq., Cape Breton, Canada.
Robert Lister MacNeil, Esq., Paris.
A. MacPherson, Esq., Nottingham.
C. E. MacPherson, Esq., London.
E. J. Mager, Esq., A.R.I.B.A., London.
Vernon A. Malcolmson, Esq., Aston Bury.
C. E. Mallows, Esq., F.R.I.B.A., London.
Heber Mardon, Esq., J.P., Clifton.
Arthur S. Marsden-Smedley, Esq., M.A., Matlock.
William C. Marshall, Esq., M.A., F.R.I.B.A., London.
Leonard Martin, Esq., F.R.I.B.A., London.
W. J. Martin, Esq., Eastbourne.
H. H. Martyn and Co., Ltd., Cheltenham.
Messrs. Z. P. Maruya and Co., Ltd., Booksellers, Tokyo.
T. P. Marwick, Esq., A.R.I.B.A., Edinburgh.
H. E. Mathews, Esq., F.R.I.B.A., East Grinstead.
Thomas H. Mawson, Esq., Hon. A.R.I.B.A., Windermere.
Messrs. Mawson, Swan and Morgan, Ltd., Booksellers, Newcastle-on-Tyne.
W. S. Maxwell, Esq., Montreal.
Messrs. John Melvin and Son, Alloa.
Messrs. Mills and Shepherd, Dundee.
Oswald P. Milne, Esq., London.
G. G. Milner-Gibson-Cullum, Esq., M.A., F.S.A., J.P., Bury St. Edmunds.
C. Mitchell, Esq., Newcastle-on-Tyne.
J. Sydney Mitchell, Esq., Edinburgh.
J. B. Mitchell-Withers, Esq., F.R.I.B.A., Sheffield.
H. C. Moffatt, Esq., D.L., J.P., M.A., Oxon., Codford.
Mrs. Molteno, Shiere.
Messrs. Morant and Co., London.
F. Cleveland Morgan, Esq., Montreal.
J. Pierpont Morgan, Esq., London.
Mrs. J. Pierpont Morgan, junr., Watford.
Reginald Morphew, Esq., London.
W. J. Moscrop, Esq., F.R.I.B.A., Darlington.
The Musson Book Co., Ltd., London.

His Grace The Duke of Norfolk, K.G.
Sir Charles A. Nicholson, Bart., M.A., Oxon., F.R.I.B.A.
The National Art Library, Victoria and Albert Museum, per G. H. Palmer, Esq., B.A., Librarian.
The Literary and Philosophical Society, Newcastle-on-Tyne.
The Newcastle Public Library, per Basil Anderton, Esq., B.A., Chief Librarian.
The Northern Architectural Association, per James Bruce, Esq., Hon. Librarian.
The Nottingham School of Art, per Joseph Harrison, Esq., A.R.C.A., Lond., Principal.
Jan Nagelvoort, Esq., Amsterdam.
Dudley Newman, Esq., F.R.I.B.A., London.
Ernest Newton, Esq., A.R.A., F.R.I.B.A., London.
Mr. Martinus Nijhoff, Bookseller, The Hague.
Messrs. Niven and Wigglesworth, London.
Ernest Noel, Esq., London.
Messrs. Norman and Burt, Burgess Hill.

The Library of All Souls' College, Oxford.
Magdalen College, Oxford, per H. A. Wilson, Esq., Librarian.
The Oxford and Cambridge Club, London.
George H. Oatley, Esq., F.R.I.B.A., Bristol.
Paul Ogden, Esq., F.R.I.B.A., Manchester.
J. A. Ogg-Allan, Esq., Aberdeen.
John H. Oglander, Esq., F.S.A., D.L., J.P., Brading, Isle of Wight.
V. L. Oliver, Esq., Sunninghill, Berks.
Messrs. Olley and Haward, A.R.I.B.A., Great Yarmouth.
Harold L. Olmsted, Esq., Rome.
Monsieur Lionel Orban, Brussels.
Segar Owen, Esq., F.R.I.B.A., Warrington.

The Right Hon. The Earl of Plymouth, C.B., D.L., J.P.
The Right Hon. The Earl of Powis, D.L., J.P.
The Hon. Richard C. Parsons, M.A., M.Inst.C.E.
The Hon. Edward W. B. Portman, D.L., J.P.
Ecole Spéciale d'Architecture, Paris, per Monsieur A. Cervoni, Directeur.
The Polytechnic School of Architecture, Regent Street, W., per Charles F. Mitchell, Esq., M.S.A., Head master.
Charles L. Pace, Esq., Southport.
H. A. Paley, Esq., A.R.I.B.A., Lancaster.
Messrs. Palmer, Howe and Co., Booksellers, Manchester.
William J. Parker, Esq., London.
Messrs. Parker and Son, Booksellers, Oxford.
Messrs. E. Parsons and Sons, Booksellers, London.
Messrs. Kegan Paul, Trench, Trübner and Co., Ltd., Booksellers, London.
F. S. Pearson, Esq., Kingston Hill.
J. B. Pease, Esq., Newcastle-on-Tyne.
J. M. Dick Peddie, Esq., Edinburgh.
C. R. Peers, Esq., M.A., F.S.A., London.
Albert Julian Pell, Esq., Ely.
H. A. Peto, Esq., Bradford-on-Avon.
Paul Phipps, Esq., London.
R. Young Pickering, Esq., Dumfries.
F. L. Pither, Esq., London.
H. H. Pleydell-Bouverie, Esq., D.L., J.P., Bridgwater.
Maurice H. Pocock, Esq., Chiddingfold.
C. E. Ponting, Esq., F.S.A., Marlborough.
Messrs. H. R. and B. A. Poulter, Camberley.
J. T. Powell, Esq., Northampton.
Mr. F. Power, Bookseller, Bradford.
R. B. Pratt, Esq., A.R.I.B.A., Elgin.
A. N. Prentice, Esq., F.R.I.B.A., London.
The late F. G. Hilton Price, Esq., Dir. S.A., London.

L. L. Price, Esq., M.A., Oriel College, Oxford.
George H. Fellowes Prynne, Esq., F.S.A., F.R.I.B.A., London.

Mr. Bernard Quaritch, Bookseller, London.

The Right Hon. The Earl of Radnor.
The Reading Public Library.
The Royal Academy of Arts, per W. F. Yeames, Esq., R.A., Librarian.
The Royal Institute of British Architects, per Rudolf Dircks, Esq., Librarian.
R. D. Radcliffe, Esq., M.A., F.S.A., Liverpool.
Arthur Locke Radford, Esq., F.S.A., Beer, Devon.
Kenneth G. Rea, Esq., A.R.I.B.A., Montreal.
H. S. Goodhart Rendel, Esq., London.
Edwin F. Reynolds, Esq., Birmingham.
F. A. Richards, Esq., London.
Messrs. Lacy W. Ridge and W. Charles Waymouth, London.
Percival B. Rigg, Esq., Frome.
Messrs. J. Rimell and Son, Booksellers, London.
A. Leonard Roberts, Esq., Winchester.
F. W. Roberts, Esq., F.R.I.B.A., Taunton.
Messrs. George Robertson and Co., Ltd., Booksellers, London.
The late Vincent J. Robinson, Esq., C.I.E., F.S.A., Parnham.
Philip A. Robson, Esq., A.R.I.B.A., London.
Andrew Rollo, Esq., A.R.I.B.A., Toronto.
C. Rosenthal, Esq., Sydney.
Messrs. Ross and Macfarlane, Montreal.
Miss Roughsedge, Liverpool.
Dr. Arthur Rowe, Margate.
Fred Rowntree, Esq., F.R.I.B.A., London.
Messrs. Runton and Barry, Hull.

Her Grace The Duchess of Sutherland.
The Lady Alice Shaw-Stewart.
The Hon. John H. Savile, D.L., J.P., Helmsley.
The Right Hon. James Stuart, M.P., M.A., LL.D.
The University of Sheffield.
The Atkinson Free Library, Southport, per Frederick H. Mills, Esq., Librarian.
The Royal Library, Stockholm.
The Surveyors' Institution.
Harold Sands, Esq., F.S.A., Eastbourne.
The Rev. Arthur E. Sargant, Southsea.
Dr. Hans Sauer, Parnham
Francis E. Savile, Esq., Chantmarle.
Messrs. Scheltema and Holkema, Booksellers, Amsterdam.
Mrs. H. de B. Schenck, London.
R. Weir Schultz, Esq., London.
Messrs. Otto Schulze and Co., Booksellers, Edinburgh.
George Fritz Schweitzer, Esq., London.
James Scobie, Esq., Dunfermline.
The Rev. Canon A. J. Scoles, Basingstoke.
Charles Tollemache Scott, Esq., D.L., J.P., Market Bosworth.
James Scott, Esq., St. Andrews.
J. Oldrid Scott, Esq., F.S.A., F.R.I.B.A., London.
M. Bodley Scott, Esq., Bournemouth.
W. H. Baillie Scott, Esq., Bedford.
Walter M. Scott, Esq., M.A., J.P., Netherswell Manor.
Alex. P. Scrimgeour, Esq., Tadworth.
J. Henry Sellers, Esq., Manchester.
A. D. Sharp, Esq., London.
R. Norman Shaw, Esq., R.A., London.
Messrs. Sherratt and Hughes, Booksellers, Manchester.
L. A. Shuffrey, Esq., London.
H. H. Simon, Esq., Sharston, Northenden.
Messrs. Simpkin, Marshall and Co., Ltd., Booksellers, London.
E. Simpson, Esq., Stirling.
Jonathan Simpson, Esq., F.R.I.B.A., Bolton.
John W. Simpson, Esq., F.R.I.B.A.
S. Gissing Skelton, Esq., London.
Andrew Smith, Esq., Sparkford.
A. Dunbar Smith, Esq., F.R.I.B.A., London.
Allan K. Smith, Esq., Edinburgh.
C. E. Owen Smith, Esq., Adelaide.
Eden Smith, Esq., Toronto.
Zachary Smith, Esq., Shardlow.
Messrs. J. Smith and Son, Glasgow, Ltd., Booksellers.
Messrs. W. H. Smith and Son, Booksellers, London.
Messrs. W. H. Smith and Son, Booksellers, Paris.
Messrs. H. Sotheran and Co., Booksellers, London.
R Phené Spiers, Esq., F.S.A., F.R.I.B.A., London.
Messrs. Sproat and Rolph.
Messrs. G. E. Stechert and Co., Booksellers, London.
George Stephens, Esq., Bristol.
Mrs. Edward Stern, Ixelles, Brussels.
Wasey Sterry, Esq., Washford.
J. Wallace Stevens, Esq., Whitwell.
Messrs. B. F. Stevens and Brown, Booksellers, London.
George H. Stevenson, Esq., Northampton.
Messrs. W. P. van Stockum and Son, Booksellers, The Hague.
Leonard Stokes, Esq., F.R.I.B.A., London.
Sidney Stott, Esq., Oldham.
Frederick W. Stratton, Esq., Higher Crumpsall.
Granville E. S. Streatfield, Esq., London.
Herbert C. Swayne, Esq., Glastonbury.
Richard Swinburne, Esq., London.
F. H. Swindells, Esq., London.

Toronto University.
Henry Tanner, junr., Esq., F.R.I.B.A., London.
Walter J. Tapper, Esq., A.R.I.B.A., London.
Messrs. D. B. Taraporevala, Sons and Co., Booksellers, Bombay.
Harold O. Tarbolton, Esq., F.R.I.B.A., Edinburgh.
The Rev. A. H. E. Taylor, B.A.
H. G. Taylor, Esq., London.
A. H. Ryan Tenison, Esq., F.R.I.B.A., London.
W. Stuart Thompson, Esq., Peterborough.
W. and E. Thornton-Smith, London.
Walter E. Tower, Esq., London.
H. Inigo Triggs, Esq., A.R.I.B.A., Liphook.
Messrs. George Trollope and Sons, London.
Monsieur G. Tronchon, Bookseller, Brussels.
Messrs. Truslove and Hanson, Ltd., Booksellers, London.

List of Subscribers.

Sydney Tugwell, Esq., Bournemouth.
Gladwyn M. R. Turbutt, Esq., Ogston Hall.
Thackeray Turner, Esq., F.S.A., F.R.I.B.A., London.
Messrs. Turner and Henderson, Booksellers, Sydney, N.S.W.
Christopher Turnor, Esq., J.P., Wragby.
G. H. Tyndall, Esq., Ely.

University College, London, per R. W. Chambers, Esq., Librarian.
C. F. Underhill, Esq., Burton-on-Trent.
Messrs. Unsworth, Son, and Triggs, Petersfield.
Raymond Unwin, Esq., F.R.I.B.A., London.

Aymer Vallance, Esq., M.A., F.S.A., London.
R. V. Vassar-Smith, Esq., Charlton Kings.
E. M. Bruce Vaughan, Esq., F.R.I.B.A., Cardiff.
Edward A. Verger, Esq., Woking.
J. R. Vinycomb, Esq., London.
Messieurs Vromant et Cie., Booksellers, Brussels.

Her Grace The Duchess of Westminster.
The Right Hon. The Countess of Warwick.
The Right Hon. The Earl of Winchilsea and Nottingham.
Sir Aston Webb, C.B., R.A., F.S.A., F.R.I.B.A.
The National Library of Wales, Aberystwyth, per John Ballinger, Esq., M.A., Librarian.
The City of Westminster Public Libraries, per Frank Pacy, Esq., Chief Librarian.
The Whitworth Institute, Manchester.
The Wigan Public Libraries, per Henry T. Folkard, Esq., F.S.A., Chief Librarian.
The Wren Book Club, London, per E. Hadden Parkes, Esq., Hon. Secretary.
W. F. Wallen-Fairbairn, M.A., J.P., York.
Rev. F. G. Walker, M.D., Trinity College, Cambridge.
W. T. Walker, Esq., F.R.I.B.A., London.
William Chapman Waller, Esq., M.A., F.S.A., Loughton.
Frederick A. Walters, Esq., F.S.A., A.R.I.B.A., London.
W. H. Ward, Esq., M.A., A.R.I.B.A., London.
Mrs. Warde-Aldam, Doncaster.
S. J. Waring, Esq., London.
Edward Warren, Esq., F.S.A., F.R.I.B.A., London.
B. J. Waterhouse, Esq. (Messrs. Waterhouse and Lake), Sydney.
Paul Waterhouse, Esq., M.A., F.R.I.B.A., London.
Henry B. Watson, Esq., Vancouver, B.C.
W. Crum Watson, Esq., Edinburgh.
W. S. Weatherley, Esq., F.R.I.B.A., London.
Monsieur Lazare Weiller, Paris.
Messrs. Frederick Wheeler and Godman, Horsham.
H. E. Wheeller, Esq., London.
W. C. D. Whetham, Esq., F.R.S., Cambridge.
Fred. A. White, Esq., London.
Mrs. Henry White, Washington.
W. Henry White, Esq., F.R.I.B.A., London.
William B. Whitie, Esq., F.R.I.B.A., Glasgow.
Francis A. Whitwell, Esq., F.R.I.B.A., Ambleside.
J. Leonard Williams, Esq., F.R.I.B.A., London.
The late Morgan S. Williams, Esq., D.L., J.P., St. Donats Castle.
Robert Williams, Esq., F.R.I.B.A., Alexandria.
Ernest Willmott, Esq., F.R.I.B.A., London.
Mr. Alfred Wilson, Bookseller, London.
Anthony Wilson, Esq., London.
Denis M. Wilson, Esq., Harpenden.
Edmund R. Wilson, Esq., Invercargill, N.Z.
Messrs. Wilson and Gray, London and Yeovil.
Edgar Wood, Esq., A.R.I.B.A., Manchester.
John Wood, Esq., M.A., D.L., J.P., Hengrave Hall.
Walter B. Wood, Esq., A.R.I.B.A., Gloucester.
Heathcote M. Woolsey, Esq., Paris.
Messrs. Wratten and Godfrey, London.
Mrs. Wykeham-Musgrave, Cirencester.

Messrs. Henry Young and Sons, Booksellers, Liverpool.

W. de Zoete, Esq., Layer Marney, Essex.

Agents for the United States of America,
MESSRS. CHARLES SCRIBNER'S SONS, NEW YORK.

Agent for Germany, Austria, Switzerland, and Russia,
HERR KARL W. HIERSEMANN, LEIPZIG.

PREFACE.

THAT architecture should be unmoved by passing phases which lead other arts first in one direction, then in another, is acknowledged on all hands. No surer indication, however, of the eclecticism of the last few decades could be cited than the ever changing course through which it has been led from the straight path of development. The cry for years past has been for symmetry, classic feeling, and monumental effect, and the largest books and finest illustrations have been in the cause of an architecture foreign to the soil and not well suited to the climate of this country. Love of home is a strong characteristic of the English race, yet as a nation England has done little to preserve what has been bequeathed from the past. The essentially national type of fifteenth and sixteenth century domestic architecture, which is her precious heritage, has hitherto received no adequate recognition, and in too many instances no effort has been made to stop the work of destruction, which has already robbed the country of many of its finest works of craftsmanship in materials of widely different natures.

Simple in character and reminiscent of an age which was rich intellectually and artistically, and marked a new era in social progress, Tudor Architecture has too long remained little more than a name, whereas buildings which could be classified under the far reaching name of Renaissance Architecture, early or late, have been studied, advertised, and eagerly sought in all directions. To Mr. Thomas Garner, however, Tudor Architecture in all its phases, ecclesiastic no less than domestic, constituted a life-long study, and his exceptional knowledge, gained first hand, of the houses reared by England's builders and enriched by England's craftsmen, at a time when they owed little to foreign inspiration, gave him the very qualifications vital to recording them in a monumental work. But unfortunately Mr. Garner died in the Spring of 1906, without having carried his ambitious project beyond its initial stage, and then it was that Mr. Herbert Batsford, the head of the well-known firm of Publishers, realizing that so important an undertaking should not be abandoned, handed over to me the material already collected together, and entrusted the completion of the work to my less practised hands.

These few words as to the inception of the work and my connection with it are necessary to a right understanding of the following pages, wherein there is hardly anything from the pen of Mr. Garner, but a great deal due to his inspiration, for wherever his intentions had been made clear, or a line of thought suggested, that line has been followed as far as it has been within my capabilities to work up to the high standard which he ever set. In justice to him it should be recorded that a certain number of subjects which he had singled out for illustration have been omitted, and a large number of others perhaps unknown to him, or for various reasons passed over, have been included, in my desire to make the work as thorough and complete as possible. It has been my endeavour, nevertheless, to depart in no essential from the scheme which Mr. Garner initiated and to include no building or detail with which he may be supposed to have been out of sympathy.

The title of this work was decided upon only after due deliberation, for although by far the greater part of it is devoted to the indigenous art produced in such profusion during the ascendancy of the

House of Tudor, it has been thought necessary and advisable to include a number of houses and examples of detail evolved prior to the reign of Henry VII, while towards the end will be found some which unquestionably were built or re-built as late as the reign of James I. But in no case is the architectural character at variance with that of the Tudor period. At the best, architectural nomenclature is but an arbitrary division into periods or styles, of altogether minor significance in comparison with the understanding of the evolution which runs from one end of the chain to the other. Thus it is far more important to trace the development from what preceded the work of any particular period to that which eventually superseded it, than to be restricted to the interval of time comprised between two dates, which coincide in no way with any marked changes noticeable in the manner of building throughout the length and breadth of the land.

The Houses described and illustrated in this work will be found to represent the finest examples of the national type of domestic architecture peculiar to England in which as yet there is little attempt to construct a symmetrical façade; the direct methods of planning and simple form of expression which characterize them cannot fail to be rich in suggestion for the present day architect.

While it is believed that few houses of sufficient interest to the architect and craftsman to merit their inclusion have been omitted, it must be borne in mind that it was never intended to deal with every house which, by reason of its date or the character of its work, has any claims to be considered as "Tudor." Such a task would have added to the labours of all concerned and swelled the bulk of the volumes to an extent disproportionate to the result; so rife, indeed, has been the havoc wrought through ignorant "restoration" on the one hand, and by ruthless demolition on the other, that many a house known for its historic associations with the era under consideration has been left severely alone, since a study of its belaboured walls has revealed the melancholy fact that it has lost its interest to the expert for all time. But thanks to the enthusiasm and painstaking labours of a few enlightened architects and draughtsmen, to whom this simple straightforward work appealed in days when architecture was in an even more parlous state than it is to-day, reliable sketches, and in some cases scale drawings were made without which it would not have been possible to show the disposition of many houses since altered beyond recognition or even demolished. The names of John Chessell Buckler and William Twopeny in particular must be singled out, for without their drawings, careful no less than masterly, it would have been almost impossible to record many a house which figures in these volumes.

The arrangement of the plates, suggested by Mr. Garner but in no sense determined by him, has been fraught with many difficulties. A system of grouping the subjects according to district, local characteristics, and nature of material would have had advantages of no little appeal to many architects and students of the crafts, but Mr. Garner realized that such an arrangement was not practicable, and in spite of my endeavours to resort to it I had finally to abandon the idea and to fall back upon what is probably the soundest and certainly the most interesting to the greater number of readers. This will be found to be a chronological order, not slavishly followed—for where a house was begun in one century, altered in another, and finally re-built as regards its more important parts in yet another, it is impossible to assign any one date to it—but chronological in the sense that the course of evolution runs through the whole series, stayed only here and there where it has been thought advisable to group subjects together by reason of their similarity in material and detail. Thus in the earlier examples the pointed arch and traceried window-head are seen in profusion, while in the later the square-headed light and Tudor arch, and even the round arch and lintel, are seen side by side with forms which had been in use long before such innovations were prevalent.

A book of this scope could not have been carried to completion without the co-operation of many helpers, and not the least pleasant part of my duty is to place on record the valuable assistance

afforded not only by the Owners and Occupiers of the houses visited, but also by the officials of Museums and Libraries all over the country. It may seem invidious to refer to particular individuals where so many have assisted, but the Authorities of the British Museum, the National Art Library, South Kensington, and of H.M. Office of Works, the Librarian of the Bodleian, Oxford, the Council of the Taunton Museum, and Mr. H. St. George Gray, their Curator, deserve the warmest thanks for their help. Without permission to visit the selected houses it would have been obviously impossible to illustrate and describe them, and the Publisher and I wish to express our indebtedness to all the Owners and Occupiers consulted, and especially to the following who have granted special facilities for making drawings and taking notes and photographs: the Right Hon. the Earl of Ilchester (Melbury House); the Earl of Mount Edgcumbe, G.C.V.O. (Cotehele House); the Right Hon. Lord North (Kirtling Hall); the Most Hon. the Marquis of Northampton, K.G. (Compton Wynyates); Sir Edward Barry, Bart., F.S.A. (Ockwells Manor); Mr. W. W. Astor (Hever Castle); Colonel Josceline Fitzroy Bagot, J.P., D.L. (Levens Hall); Mr. Charles E. Evans (Nailsea Court); Mr. A. C. de Lafontaine, F.S.A. (Athelhampton Hall); Mr. Alfred Paget Humphry, M.A., M.V.O. (Horham Hall); Mr. J. Wood, M.A., D.L., J.P. (Hengrave Hall), and Mr. Wykeham-Musgrave (Thame Park).

Then the photographers, who have skilfully overcome difficulty after difficulty, have been quite indispensable: from their negatives, which have been specially taken in every case, the collotype plates and half-tone blocks in these volumes have been reproduced. In particular the able work of Mr. W. Galsworthy Davie calls for special notice, while all will appreciate the photographs taken by Mr. Cyril Ellis and Mr. Horace Dan of London, by Mr. Montague Cooper of Taunton, by Mr. James Gale of Wolverhampton, by Mr. Hermann Lea of Wareham, and by Mr. Waite of Liverpool.

To many architects and draughtsmen my Publisher and I are greatly indebted for the loan of drawings and sketches; in most cases acknowledgment is made against the illustrations. It was Mr. Garner's wish, no less than my own, that the draughtsmanship should be entrusted solely to men of undoubted sympathy with the subtle qualities of the art they were to delineate, and in Mr. Edward Garratt of Birmingham an exceptionally able and versatile exponent was found, while from the pen or pencil of Mr. A. J. Ashdown; Mr. S. G. Follett; Mr. Walter H. Godfrey; Mr. L. M. Gotch, A.R.I.B.A.; Mr. W. Curtis Green, F.R.I.B.A.; and Mr. Henry Tanner, Junr., F.R.I.B.A., work of a consistently high standard has been contributed.

To many the justification for a work of this size must be sought in the quality and accuracy of the illustrations, but to others the text will be of equal importance. On this side of the work I thank my wife, to whose constant help and research, together with the reassuring supervision of the Rev. J. Charles Cox, LL.D., F.S.A., are mainly due the fulness of the historical and descriptive accounts of the houses illustrated.

For many valuable suggestions I am indebted to Mr. J. Alfred Gotch, F.S.A., F.R.I.B.A., and for useful criticism in connection with the text of the Detail Series at the end of the work to Mr. Geoffry Lucas, A.R.I.B.A., whose wide knowledge of a special nature has been freely placed at my service.

This collection of Detail Plates will doubtless appeal to some as the most valuable part of the whole work: their preparation has certainly proved to be the most difficult part of the undertaking, and on them much of the time occupied in the completion of the work has been spent. Although most useful in their analysis of the various features which go to make up a Tudor house, and an unfailing source of inspiration to the designer, they need to be handled with discrimination. A gable, a window, a doorway, or a sculptured panel which in its original position may be thoroughly satisfactory alike to the eye and to the mind, when indiscriminately applied to another building would very probably fail to arouse the same feelings, because of the change in position and surroundings.

For help in reading the proofs of particular sections of the book, for lending drawings, and for assistance in other directions I wish to thank Sir Maxwell Lyte, K.C.B., F.S.A.; the Rev. E. Harbin Bates Harbin, M.A.; Mr. L. G. Bolingbroke, LL.D.; Mr. F. Chancellor, F.R.I.B.A.; Mr. Somers Clarke, F.S.A.; Mr. J. Starkie Gardner, F.S.A.; Mr. Henry Laver, M.R.C.S., F.S.A.; Mr. Ernest Law, F.S.A.; Mr. Aymer Vallance, F.S.A.; Mr. Lawrence Weaver, F.S.A., and Mr. N. H. J. Westlake, F.S.A.

For the loan of plans of houses and drawings and photographs of detail the following architects and others deserve all thanks: Mr. A. E. Barnsley; Mr. H. Brakspear, F.S.A., A.R.I.B.A.; Mr. W. Talbot Brown, F.R.I.B.A.; Mr. G. Washington Browne; Burlington Fine Arts Club; Mr. W. J. Burton; Mr. H. B. Chisholm; Mr. D. Crawford; Messrs. Crickmay, FF.R.I.B.A.; Miss E. Drake; Mr. E. Ion Elton; Mr. Sydney Evans; Mr. H. M. Fletcher; Mr. W. A. Forsyth, F.R.I.B.A.; Mr. B. P. Gaymer; Mr. A. C. Goulder, A.R.I.B.A.; Mr. T. F. W. Grant; Mr. J. H. Greaves; Mr. Noel Hadwen; Mr. A. B. Hayward; Mr. H. H. Hounsell; Lady Knightley of Fawsley; Mr. William Lucas; the Rev. W. Martin; Mr. P. J. Marvin; Mr. F. C. Mears; Mr. Basil Oliver, A.R.I.B.A.; Mr. R. D. Oliver; Mr. H. R. Parsons; Mr. F. L. Pearson, F.R.I.B.A.; Mr. C. E. Ponting, F.S.A.; Mr. R. Weir Schultz; Mr. W. H. Seth-Smith, F.R.I.B.A.; Mr. R. Phené Spiers, F.S.A., F.R.I.B.A.; Mr. Walter Spiers, A.R.I.B.A.; Mr. R. G. Spiller; Mr. Percy G. Stone, F.S.A.; Mr. F. H. Swindells; Mr. F. Thorp; Mr. F. W. Waller, F.R.I.B.A.; Mr. E. Doran Webb, F.S.A.; Mr. Leonard Williams; Mr. Ernest Willmott, F.R.I.B.A.; Mr. E. W. M. Wonnacott, A.R.I.B.A.; and Mr. E. G. Wyllie.

It is almost inevitable that the names of some who have helped should have been overlooked, and if this should prove to be so, I can only hope that it will not be concluded that their kind assistance has not been appreciated. Impossible as it is to acknowledge the services of everyone connected with the various processes in the production of such a work as this, mention must be made of Mr. Ernest Morgan of Messrs. Morgan and Kidd of Richmond, Surrey, who has taken special pains with the collotype reproductions; also of Mr. Fish of Messrs. Sprague and Co., Ltd., who has personally supervised the plates reproduced by photo-lithography, and Mr. C. T. Jacobi of the Chiswick Press, to whom the printing of the letterpress has been entrusted. For the final rendering of the title-page I am indebted to Mr. Percy J. Smith, and he has been good enough to cut it in wood with his own hand.

It is not for me alone to thank Mr. Herbert Batsford; everyone into whose hands these volumes fall will doubtless realize that without his unique knowledge of architectural topography, his enthusiasm, energy, and determination to spare nothing to make these volumes worthy of England's most beautiful and historic houses, they could never have been produced with the thoroughness which distinguishes them. To him, more than to any one else, are due the thanks and appreciation not only of the present generation, but of future generations who, it is hoped, will value these records of a deeply interesting period of the architecture of the past.

ARTHUR STRATTON,

Associate of the Royal Institute of British Architects,
Lecturer at University of London King's College.

Oriel, Hampstead Way, N.W.
December 1910.

THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD.

INTRODUCTION.

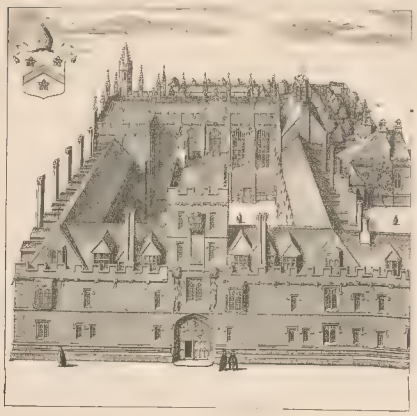
BEAUTIFUL and full of vitality as is the domestic architecture of the Tudor period, it is remarkable that the traditional work which then predominated throughout England should not hitherto have been adequately considered and illustrated. One of the chief reasons that make this particular period of such supreme importance is that the house building is indigenous to the soil. It is as national as the name with which it is stamped; it breathes the restful yet vigorous spirit of the time that gave it birth, and withal is characterized by a self-contained homeliness, redolent of the life and customs of the Englishman of the day, and impossible to be either originated or imitated by his continental contemporaries.

The isolated position of England, notwithstanding the ecclesiastical, civil, military, and other causes which took our countrymen with such frequency across the narrow seas, tended to stamp her various arts, and more particularly her architecture, with special characteristics. The prevalence of a like ritual throughout the Western Church brought about certain broad lines of similarity in church planning and building, but the same cause did not operate in domestic architecture; and when England had shaken herself free from various continental complications and alliances, and the need for fortified residences was dying out, the development of the homestead was as rapid as it was emphatically English. It would be idle to deny that our best builders of those days were sufficiently sensible and appreciative of beauty to make use of foreign suggestions or continental features. Witness, for instance, the Italian amorini and the arabesque traceries at Sutton Place; nevertheless this house is outspokenly national in all its main characteristics. One looks in vain for prototypes of the broad lines, the planning, or the general features of such a house as this, or of others far less ambitious, anywhere on the continent, even in Normandy or Flanders, where climatic conditions differed but little from our own.

The Tudor period in strict historical parlance ought to be confined within the limits of the reigns of Henry VII and of Henry VIII and his three children, that is to say, from 1485 to 1603; but it is undoubtedly permissible to extend its consideration, so that the evolution as well as the development of a great building epoch may be appreciated. It is, therefore, proposed in these pages to go back to the closing days of Henry VI's reign; whilst it will also be well to note the occasional survival throughout the reign of James I. Thus it may be assumed that the early Tudor period extended

from about 1450 to 1540, whilst its later development can be traced from 1540 through the first quarter of the seventeenth century.

It may be said with confidence of the domestic work of the early Tudor period, that it is a late phase of Gothic architecture. Many of the forms and details are found in ecclesiastical work, and this was the natural outcome of the causes underlying the evolution of architecture throughout the Middle Ages. In England's mediæval days there was no strict line of demarcation between things secular and religious. The Church intervened at every point of the social life, and the people in their turn used the naves, porches, and other parts of their parish churches for an infinite number of secular purposes. Church building and house building found expression in the use of the same materials, in the same methods of construction and to a great extent in the same detail, modified only by the disposition and requirements of the different types of structure, and having regard to the fact that the house was ordinarily exposed to violence and attack from which the church fabric was, as a rule, immune. When in the latter part of the fifteenth century houses came to be planned with some degree of attention to comfort and utility, and free from the nervous dread of attack, a much wider scope was given to the builders for the exercise of their skill. In many undertakings the actual workmen would probably be the same whose hands had accomplished sterling ecclesiastical work, or they were certainly the descendants of a past generation of church builders. It is, indeed, highly probable that some of the very craftsmen who attained to the crowning triumphs of Gothic ecclesiastical development in the work they accomplished in the chapels of Henry VII at Westminster, at St. George's, Windsor, and at King's College, Cambridge, next turned their attention to the building of houses both small and great.



ALL SOULS COLLEGE, OXFORD.
From an engraving by David Loggan, 1675.

A certain class of building of the fifteenth and early sixteenth centuries, purely Gothic in character, often of beautiful workmanship, are the lodgings of the Superiors of the more prosperous monastic establishments, where the abbot or prior lived in a degree of comfort unknown to his brethren, and where he entertained the more distinguished of his guests. Of these there are many interesting examples extant, such as the priories of Much Wenlock (Plate I) and Montacute (Plate IX), or the abbeys of Forde (Plate X) and Thame (Plate XXVI).

Yet another but less numerous class of buildings of the same period, neither exactly religious nor secular, present much that is common to both pure church Gothic and genuine domestic Tudor; these are the colleges of the Universities, which were in several cases founded by ecclesiastical dignitaries. All Souls College, Oxford, founded by Archbishop Chicheley, and in course of erection between 1437 and 1442, just preceded the first dawn of the domestic Tudor, whilst Magdalen College of the same University was built by William Waynflete, Bishop of Winchester, between 1475 and 1480. At Cambridge the pious John Fisher, Bishop of Rochester, as executor of Lady Margaret Beaufort (who had already founded Christ's College), carried out her wishes in the founding of the College of St. John.

The first court of St. John's, begun in 1510, is much after the pattern of its predecessor at Christ's. There is considerable dignity and beauty in the enriched Gothic of the entrance gateway. Over the arch are the arms and supporters of the foundress, and her badges, the Tudor rose and the Beaufort portcullis, whilst the daisy (or marguerite), which was her rebus device, is frequently repeated. Wadham College, Oxford, built between 1610 and 1613, shows how firm a hold the national Gothic retained on the older University, even after James I was well established on the throne.

ST. JOHN'S COLLEGE, CAMBRIDGE. ENTRANCE GATEWAY.
David Crawford.

The main features of the domestic hall of the fifteenth century are strikingly reproduced in several of the collegiate halls of both Oxford and Cambridge, and they still preserve their original arrangement unaltered. The bay or oriel window occurs near the upper or daïs end of one of the side walls in most cases, but at Trinity College, Cambridge, there are two, opposite each other, as ordered in the will of Henry VI for the halls of Eton and King's.

At the time when many of these buildings—monastic lodges and the later Gothic colleges—were being erected, the era of palace building had begun. The monarch (imitated by not a few of the more wealthy dignitaries of Church and State), discontented with the confined quarters and various inconveniences of his older dwellings, set out to build such great houses or palaces as those of Richmond, Greenwich, and Hampton Court, which were followed by those of Nonsuch, Surrey (never completed), and of New Hall, near Chelmsford.

Henry VIII, with his inordinate and ill-gotten wealth, with his sensuous as well as sensual nature, became, as an old writer has it, "the onelie Phenix of his time for fine and curious masonrie." He not only had a splendid physique and an almost riotous enjoyment in sport and exercise of every kind, but he was undoubtedly possessed of a certain sense of beauty in craftsmanship and design, and was an ardent and discriminating encourager of art. He built the palaces of Bridewell and St. James, and added considerably to those of Windsor and Whitehall Hunsdon House, Herts, built by Sir John Oldhall, after a fine plan in the reign of Edward IV, was enlarged and almost rebuilt by the King and termed a palace. Hampton Court, begun by Cardinal Wolsey, was transferred by him to Henry VIII in 1526; the King undertook its completion and continued to employ Italian craftsmen for its further embellishment.

Of other palaces, Sheen or Richmond, a royal residence from pre-Norman times rebuilt by Henry V, was again rebuilt, after a disastrous fire, by Henry VII in 1499. Henry VIII kept his first Christmas at Richmond after his accession to the throne, and he spent considerable sums over the material improvement of the building. Very little of it is left as it has been gradually swept away since the time of James II. In a survey taken in 1649 mention is made of a hall 100 feet long by 40 feet wide, a chapel

96 feet long by 40 feet wide, and an open gallery 200 feet long adjoining the privy garden, with another gallery of like size above it, and the palace is described as a "leaded and battyled structure built of freestone with fourteen Turretts." The great mansion of Greenwich was originally built by Duke Humphrey of Gloucester, who obtained a licence to build an embattled house in 1433. On his death Greenwich came to the Crown, and the mansion or palace was much enlarged by Queen Margaret of Anjou, who gave to it the name of the 'Pleasaunce.' This royal residence was subsequently enlarged by Edward IV, embellished by Henry VII, and completed by Henry VIII, who spent large sums of money over it in 1542-3.

RICHMOND PALACE, SURREY, about the middle of the seventeenth century.
From an original drawing by W. Hollar.

The great houses of the new nobility of the period, of which Sutton Place and Layer Marney are striking examples, reflected something of the pomp and display which characterized the court of the first two Tudor monarchs. Prominent, too, among them was that prince of the Church, of lowly birth and of short-lived splendour, Cardinal Wolsey. Like his master, Wolsey posed as a patron of the arts, and was undoubtedly deeply interested in ambitious building schemes. Not only was he the original builder of Hampton Court, as has just been stated, but he so much embellished and improved York House, which had been the residence of the Archbishops of York since the thirteenth century, that on his fall the imperious Henry secured it for the Crown, and made it one of his chief palaces. Henry eventually nearly rebuilt the great house, re-naming it Whitehall, and employing Holbein, then attached to the English Court, to decorate it. The great painter is said to have been the designer of the magnificent gatehouse which the King erected before his palace, at the entrance to the tilt-yard; it was long known as 'Holbein's Gateway.'

Oxford, however, was emphatically the centre of the building operations promoted by the Cardinal. The famous tower of Magdalen was begun in 1492 and not finished until 1507. During a part of this time Wolsey held a bursarship of this College, of which he had been made a Fellow at the early age of twenty-two. The popular notion that he was designer of this exquisite bell tower, 'the pride of Magdalen and the chief ornament of Oxford,' cannot be substantiated, but it appears to be a fact that he was compelled to resign his bursarship on account of appropriating funds for the completion of the tower without sufficient authority—a proof of Wolsey's zeal in forwarding admirable work, though not of his discretion.

It was towards the end of his days that Wolsey put forth his constructive genius. At the very time when he was showing his talents in the building of Hampton Court, he secured in 1524 from Pope and King the suppression of the ancient Oxford Priory of St. Frideswide and of other smaller religious houses in favour of his great scheme for founding Cardinal's College. The great quadrangle known as 'Tom Quad,' 264 feet by 261 feet, the largest of any of the Oxford courts, bears witness to the magnitude and dignity of his project, which was, however, never completed. Equally keen was the Cardinal in the promotion, planning, and general superintendence given to another great scheme, namely, the establishment of a college of secular canons, with a school attached, at Ipswich. For this purpose he secured papal and royal licence for the dissolution of the Austin Priory of SS. Peter and Paul at Ipswich and

of other smaller monasteries. The foundation stone was laid on 15th June, 1528, by Langland, Bishop of Lincoln, whom the Cardinal had employed at an earlier date to lay the first stone of his Oxford college. The work began with vigour. Owing to the lack of stone in East Anglia, thousands of tons of Caen stone were brought across the seas; but from the fragmentary remains it is obvious that no foreign element was introduced into the plans of the Cardinal's second college, which followed the general lines previously adopted at Oxford. But in 1529 came Wolsey's fall, and ere long the very site of the Ipswich college became a spot for depositing the refuse and filth of the town.

Altogether apart from the influence of the court in setting the example of lavish expenditure on grand buildings after a late style of English-developed Gothic—an example which could only be followed by a very few of the more wealthy—there were various social conditions in operation, which combined to concentrate the general attention of the country on domestic buildings. One of the foremost of these causes was the rise of the new aristocracy and the change of the centre of wealth which gradually took place in the interval between the Black Death of 1348-9 and the Reformation of the sixteenth century. Up to the middle of the fourteenth century England had been in the main but the provider of the raw material of commerce. By the end of the fifteenth century she had become a centre of manufactures, and her products were distributed throughout the markets not only of the Northern seas, but of the Mediterranean. Wool had been the one great English export, the chief source of wealth for land-owners and their tenants from the twelfth century onwards: but with the dawn of the fifteenth century the country began to realize in earnest the importance of exporting the finished article. Broadcloths were first mentioned in an Act of Parliament in 1411, and from that time the cloth trade grew apace. The cloth merchants were strong enough early in the reign of Henry VII to insist upon laws which gave them the first choice of the wool, before the staplers were even allowed to enter the market to obtain it for exportation; and at this time, as has been well said, "Carracks of Genoa carried English cloths to the shores of the Black Sea; galleys of Venice fetched them to the pits of the Venetian dyers; merchants of the Hanseatic League sold them in the fair of Novgorod; English traders travelled with them to the inland markets of Prussia, and gave them in exchange for casks of herrings in Denmark."[1] Under the Merchant Adventurers of England the cloth trade grew by leaps and bounds; at the same time mining in coal, iron, copper and lead, as well as the various industries connected therewith, throve apace. Carpets and tapestries were made largely at home instead of being imported; whilst English hands produced in considerable quantities the linen still called Holland from the home of its manufacture. Exports so far exceeded imports that the country at large prospered mightily, especially under Henry VII when civil strife was hushed. The King himself left behind him on his death "a treasury filled with £1,800,000 in hard cash," and the goldsmiths' shops of London were reported by an Italian traveller to be stored with more precious metals than all those of Rome, Venice, Florence and Milan.

Meanwhile the few survivors of the old baronages had been reduced by Henry Tudor to a state of subjection to the crown. The strain of long strife and reckless military extravagance had, by the year 1500, reduced the older and greater peerages to some six or seven; and these, like Buckingham, Devon, or Oxford, were only too anxious to exchange a state of almost anarchical independence for a quiet, secure and more domesticated life within suitable homes on their diminished estates. Their ranks were recruited from those whose wealth had been made by immediate or indirect connection with trade or commerce. The new found riches of some of these successful traders beautified the towns with fine examples of the Tudor style in stately residences, such as that of the famous Crosby Hall, built by Sir John Crosby between 1466 and 1475—rescued from disgrace and ruin by the Lord Mayor and City Companies some seventy years ago, but suffered to be pulled down in 1908.

[1] A. S. Green, 'Town life in the Fifteenth Century,' i. 53

But others, a far larger class, used no small share of their wealth in adding to or in building anew the ill planned and inconvenient manor houses of their forefathers, or those which they had newly purchased up and down the country; an example followed occasionally by the better stamp of yeomen, who had no claim to be regarded as lords of even moieties of manors. Thus came about the type of house which reflects no unity of design, but which abounds in interest and seldom fails in the picturesque grouping of portions erected at different times: many are illustrated in this work, notably Haddon Hall, where the chief charm of the whole pile of buildings consists in the manorial additions and reconstructions accomplished in successive generations, more especially during the period under consideration.

Another feature which tended indirectly to produce and to sustain the great change of domestic buildings, broadly termed Tudor, was the revival of letters in the fifteenth and sixteenth centuries, which unmistakably altered the outlook upon life. This aspect of the matter demands consideration, however brief, as its action in England has been so generally misunderstood and misrepresented. Happily the English Renaissance of letters differed materially from that of Italy, the land of its origin. In Italy the leaders of thought committed themselves to such a slavish adulation of long forgotten classical models, becoming so far absorbed in pagan ideals and in the use of pagan modes of expression, that Christian sentiments were obscured and in some cases actually obliterated. A Renaissance of this stamp had little or no hold over England, hence the revolt against Gothic architecture was only reflected faintly on these shores, and it was long ere it gained any substantial foothold. Nevertheless the real revival of learning was nowhere more genuine than in England. It is unfortunate that the term 'New Learning' has been appropriated as identical with the teachings of Luther and his sympathisers. But the Renaissance of Letters was a matter quite apart from technical religious disputations, and was of much earlier birth than Lutheran days. Selling and Hadley, two monks of Christ Church, Canterbury, spent the three years of 1464-7 at the universities of Padua, Bologna, and Rome. They brought back with them a great store of both Greek and Latin books and general taste for classical literature, but in no sense at the expense of theology, and thus did all in their power to make this Benedictine monastery a house of study. Selling's long priorship from 1472 to 1495 enabled him to establish definitely this literary Renaissance with all its broadening thought. The most celebrated of his pupils was Linacre, who became a Fellow of All Souls, Oxford, in 1484, whence he passed to Florence and to Rome. Whilst in Italy his literary studies were for a time shared by a young Oxford friend, William Grocyn. Grocyn returning to Oxford in 1492, became lecturer at Exeter College, and had among his Greek pupils both Sir Thomas More and Erasmus. It will be remembered that the great Linacre on his return from Padua became tutor to Prince Arthur. On the accession of Henry VIII he was appointed court physician, having among his patients such great ecclesiastics as Wolsey, Warham, and Fox, and among his pupils, More, Erasmus, and Mary Tudor. Owing to the common confusion between the terms 'New Learning' and 'Revival of Letters,' the ordinary man of some knowledge persists in imagining that this Renaissance in England had its origin among the more reckless and untramelled spirits of the Reformation movement. But it was nothing of the kind; all the most distinguished forerunners or founders of this awakening movement were as thorough churchmen as they were ardent humanists. The reason for putting such facts as these in their briefest form in a short introduction to the study of the domestic architecture of the Tudor period, is that the building crafts in England of this epoch were paralleled by the teaching of the enlightened exponents of the rebirth of generous learning in our own Universities and Courts. The opening of the mind of cultured England involved neither a detestation of the Gothic in art nor a contempt for the ancient faith of Christianity. It was in England and from English ecclesiastics that Erasmus found his chief support. In 1498 he wrote to Colet, "this England of yours, dear to me on many accounts, is above all most beloved because it abounds in what to me is best of all, men deeply

learned in letters." And it is just because in England the revival of learning was deep and sound that our countrymen refused to fling rashly from them a traditional architecture that they had long loved and reverenced, or to imitate many of their continental contemporaries in the almost hysterical and hasty adoption of anything that could be termed a classical model. But however orthodox may have been the beginning of the Renaissance movement in the world of letters in England, the study of the humanities, before ever the Reformation movement had been engendered, had the effect of opening men's minds, causing them to appreciate the beauties of art on a more generous scale, to value the comforts of a well ordered home, and to arouse them from satisfaction with feudal notions of domesticity, traces of which had lingered longer in this country than elsewhere.

It must also be remembered that the suppression of the monasteries was an important element in the production of this wealth of Tudor work toward the close of Henry VIII's reign, and this after a twofold fashion. In the first place this stringent action brought gigantic sums to the King's privy purse. According to careful and well-based estimates, between fourteen and fifteen millions of the present money was the cash value of the policy of the Dissolution actions of 1535-40, exclusive of a large number of minor items of whose worth only rough conjectures can be formed. Out of this vast total it must be remembered that a large share was devoted to the general military affairs of the nation, and a much smaller share to the founding of a few new bishoprics. But the most liberal estimate of these expenditures leaves a sum of at least six or seven millions for the King's privy purse. A considerable proportion of this latter sum was expended upon the various royal palaces and the enclosing of the King's parks. In the second place, the grant from the crown of monastic properties, frequently on light and easy terms, enabled a large number of the new class of courtiers and sycophants to build country houses for their own use on varying scales of size and stateliness.

The eagerness with which the new owners threw themselves into remodelling schemes of the old monastic buildings, together with the details still extant of the nature of the works then undertaken, are of some interest and value in the architectural story of the period, and have for the most part been hitherto neglected. Sir Thomas Wriothesley, Controller of the King's household, afterwards created Earl of Southampton, was delighted with obtaining the site of the Premonstratensian Abbey of Titchfield in Hampshire. On the Sunday following its surrender the selling of marble monuments, altars, etc., out of the monastic church was accomplished, and a few days later an army of masons and carpenters was turned in to change the abbey into a grand mansion for Wriothesley's residence. In the same county Lord Sandys, the Lord Chamberlain, speedily set about the work of altering the Priory of Mottisfont to suit his convenience. A letter of August, 1538, says that the Lord Chamberlain had been keeping house at Mottisfont since the beginning of May, and intended to continue there till Allhallowtide to oversee his works. But the Lord Chamberlain was already possessed of a noble Hampshire residence at the Vyne, in the parish of Sherborne St. John. William Sandys, who was a friend of both Henry VII and Henry VIII, succeeded to that estate in 1497, and in 1523 he was created Baron Sandys of the Vyne. Leland says that he found the house 'no very great or sumptuous manor place only contained within the moat,' and 'so translated it and augmented it and beside builded a fair Base Court that it became one of the principal houses in goodly building in all Hamptonshire.' His building enterprise at the Vyne was begun in Henry VII's reign and completed early in that of Henry VIII. This famous house is of red brick, diapered in darker colour, with strings, quoins and battlements of stone. The long gallery, which is a distinguishing feature of it, must have been wainscotted between 1515 and 1523, as on the panels are the arms of Wolsey as Cardinal and also those of Aragon for Queen Catherine. It has been said that the earliest long gallery was that of Hampton Court, begun by Wolsey and completed in 1536, but swept away by Wren in 1689. It is not

unlikely that the gallery at the Vyne was a few years earlier. As the century advanced galleries became common features of almost all houses of any distinction, and it is sometimes forgotten that they were of early Tudor origin.

From what has already been stated, it is clear that England of Henry VIII's reign abounded in wealth, which was largely at the disposal of the sovereign and his court. Not only did the King begin his reign with succeeding to the great fortune accumulated by his father, and ended with the vast riches that accrued to him through the monastic suppressions, but about every five years Henry succeeded in raising very considerable sums, chiefly from the clergy, by transferring (as in the Dispensations Act of 1534) papal exactions to the treasury of the Crown. As the close of his reign drew near, Henry resumed his campaign against the much-impoverished Church, obtaining an Act for vesting in the Crown all chantries, hospitals, and colleges. He did not, however, live to carry out this scheme, by which his youthful successor, under the guidance of Somerset, so largely profited. The huge sums brought into the treasury by this widespread confiscation were soon dissipated, and in 1551 it was decided to spoil the parish churches of all their church goods and valuable ornaments, leaving only a miserable residuum. It is therefore apparent that for the first half of the sixteenth century the amount of money at the free disposal of the English Crown and the crown retinue attained to astounding proportions.

Nor was England during that period unduly jealous of foreign artificers. At the opening of the century Italian craftsmen helped to produce the magnificently wrought tomb of Henry VII; whilst, at a later period, Wolsey did not hesitate to make use of foreign workers to embellish his great house at Hampton Court. Intercourse with Italy, France, and the Netherlands, and the occasional presence of their craftsmen, are apparent in the detail of many English houses, particularly in the south and east; but it is not a little remarkable that they had so small an influence over the main trend of our national architecture. At Sutton Place—as well as at Layer Marney, East Barsham, Great Snoring and Hengrave—the carving and modelled enrichments now and again emanate from foreign sources; but the main structure and the planning, as well as most of the detail, remain essentially English, and there is the old interest in masonry and brickwork for its own sake, as well as the avoidance of ornament except on the embellishment of necessary features.

In the hall oriel of Bingham's Melcombe, in the west of England (Plate XII), and in the entrance porch of Montacute (Plate LXIX) some attempt may be noticed to combine an Italian spirit of ornament with Tudor detail, but the general effect is broadly stamped as English.

England, then, of this era was in every way well equipped for a genuine advance; she was possessed of an abounding wealth, an awakened acquaintance with wide humane learning kindled by men who had imbibed it in the best schools of Italy, and an appreciative knowledge of the best work of foreign craftsmen. But she held her own in the uses she made of both wealth and knowledge. The spirit of this re-birth, known as the Renaissance, lived in the England of Henry VIII as much as in the France of Francis I. But Renaissance, if rightly understood—and nowhere has it greater weight in its true significance than in England—is not synonymous with classicism in building. In this country Henry VIII's repeated assaults on Church property, which culminated in his son's spoliation of parish churches and destruction of a great number of chapels of ease under the guise of their being 'superstitious' chantries, damped any spirit of church building on anything but mean lines for some generations. Men's minds in England turned largely to the building of houses; but it was not for many years that the forms of Italian palaces came to be attempted on English soil. The houses at this time, whether of the magnates, the esquires, the merchant traders, or the thriving yeomen, though showing a great advance, more particularly in providing accommodation for the domestics apart from the family, were emphatically English, and entirely free from the cramping effects of a hasty embracing of classical

models, unsuited both to the national character and to climatic conditions. Nevertheless these houses are illustrative of the widened outlook and of the breaking free from the restraints under which Christendom had for long lain passive.

Reverting for the moment to the earlier domestic architecture, of the fifteenth century, it is obvious that the notion of every man's house being his castle in a literal sense did not die out instantaneously with the approach of more settled times. Oxburgh, a noble example of architecture in brick, was built by Sir Edmund Bedingfield in the time of Edward IV. Its great feature is the fine gateway tower, which still retains the idea of defence: the inner turrets, for instance, at the angles of the battlements have eyelets, though they would prove of little real military use, and the whole genius of the place is domestic. It affords a particularly good instance of a Tudor house surrounded by a wide moat. Not a few of the houses considered in this work retain this defensive feature, as Hever (Plate XI), Ightham Mote (Fig. 25), and Kentwell (Plate XXXIX).

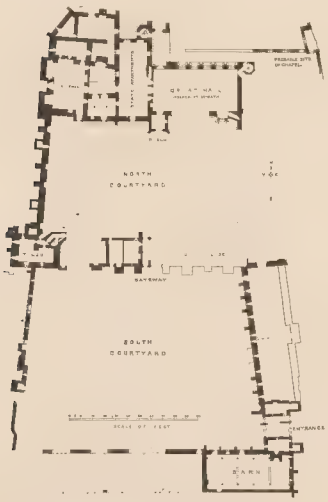
OXBURGH HALL, NORFOLK. ENTRANCE GATEWAY
From a sketch by Wm. Twopeny

The moat, or deep encircling ditch filled with water, formed one of the earliest and most usual defences, not only of castles proper, but of crenellated and other houses. As time went on the moat, particularly in the flatter and stoneless parts of the country, was retained or used as a safeguard around manor houses even of the smaller type. The custom of providing a house with a moat, when other kinds of defence had been abandoned, prevailed to no small extent throughout the sixteenth century; but it should be remembered that in many cases where there are moated houses of the Tudor period, there had been a moat in earlier days, which was enlarged or accommodated to changed circumstances.

It may be well to mention, in confirmation of the common-sense view that the general absence of defensive architectural features during the Tudor period was due to the cessation of grave internal strife, that in those parts of the north of England exposed to forays the dwelling in the form of a tower known as a 'pele tower' was retained as an intrinsic part of the manor house when rebuildings were undertaken, as at Levens Hall, Westmoreland (Plate XCVII).

Tattershall Castle, built by the Lord Treasurer Cromwell between 1433 and 1455, another fine piece of mediæval brickwork, has octagonal turrets at the corners of the great tower; and in the upper storey is a covered gallery overhanging bold machicolations, which could, however, have served for little more than ornament. This Ralph, Lord Cromwell, was engaged in another great building enterprise in the local stone of Derbyshire. At the time of his death in 1455 the extensive double-courted manor house of South Wingfield was approaching completion. The reversion of it was sold in his lifetime to John Talbot, the second Earl of Shrewsbury. After spending much on plastering and roofing, the new owner came into residence with a large retinue in 1458. It is a grand example of the earlier courtyard house. The southern courtyard is the larger, and includes the stables, store-houses, and rooms for the retainers. The inner or northern courtyard is still surrounded by the fine and lofty ruins of its original architectural grandeur; it is entered from the southern court by a substantial gateway flanked by two square towers

or turrets, which were sufficiently massive to express some idea of defence in the event of a forced entrance from the outer bailey. The outer or southern courtyard of South Wingfield, with its great barn and stables, partook largely of the nature of a farmyard. This plan is particularly apparent at Place House, near Tisbury, Wilts, where there is a combination of residential and farm house, the buildings of the latter being exceptionally perfect. This fifteenth-century building has no provision beyond that of a moderate sized dwelling-house as then understood, but has important outer and inner gatehouses, which suggest strength and afford a certain amount of resistance to unwarranted approach.



SOUTH WINGFIELD MANOR HOUSE, DERBYSHIRE.
Ground Plan.

One of the earliest and most interesting of the type of manor house which in the earlier Tudor days foreshadowed the advent of more convenient arrangements, whilst maintaining the mediæval plan of a hall in the centre with wings to right and left, the one for kitchen and offices and the other for private apartments, is the typical instance of Great Chalfield, Wiltshire (Plates II and III). It is a house which dates back to the time of Henry VI, and is one of several examples which connect the beginnings of the Tudor period with the work of frankly Gothic times. Reserving much of the old feudal arrangement of plan, it was built at a time when as yet no trace of foreign influence had found its way to England, and may be taken as one of the earliest of English country houses to adapt itself to the changed conditions of English social life. It is an existing contradiction of the statement which has so frequently been made that down to the time of Elizabeth security from assault was the controlling motive in country house building. For here is a house nearing the middle of the fifteenth century with little or no provision made for defence. True there is the moat, with some suggestion of round towers adjoining; but these obstacles could not have been very formidable. The art of defence is, at any rate, carried no further—the architecture of the house itself being without any trace of it. The whole house is an illustration of Mr. J. R. Green's reflection upon those times, when he calls attention to the general tranquillity of the country at large, whilst an expiring feudalism was "dashing itself to pieces in battle after battle." The whole establishment, a plan of which is given on page 22, seems complete in itself; there are the stables and farm buildings, the barn to hold the corn, the mill in which to grind it; whilst a small oratory, part of the original plan, notwithstanding the close propinquity of the parish church, testified to the importance which was still attached to the spiritual side of daily life. The entrance is, according to early tradition, through the 'screens' which led on the right to the kitchens and offices, and on the left to the great hall and the private apartments. The house has suffered a good deal of modification in plan, but when the sketch here reproduced was made in the last century the ancient house was preserved in all its essential features and testified its adaptability to modern uses.

The main feature of the ordinary manor house, as well as of the larger examples, was the great hall used for a variety of common purposes, with a few separate rooms for the master and his family or an occasional guest of position, whilst the rest of the building was allotted to kitchens, butteries, bakehouses, brewhouse, or such like purposes. The great hall "usually occupied the whole of the central part of the house, sometimes from the ground to the roof; in other instances there were cellars or low rooms

under it. The principal entrance was through the passage behind the screen called the entry; the fire was on a hearth in the middle of the hall under the louvre: at the further end, opposite to the entrance was the daïs or platform raised on two steps and boarded, on which the high table was placed. The

GREAT CHALFIELD MANOR HOUSE, WILTSHIRE.
From a water-colour drawing by J. C. Buckler in the possession of Mr. R. T. Fuller

other tables were long and narrow, arranged on each side, and extending the whole length of it from the daïs to the screen. The floor of the hall itself was either of stone or of tiles, covered with straw or rushes. It was overlooked at one end by the music gallery, at the other by a small window opening from the solar, or the lord's chamber over the cellar. The roof was commonly of open timber work often richly ornamented."[1] At the upper end of the hall, behind the daïs in the earlier houses, is generally the cellar with the solar or lord's chamber over it; in the later period these became the private dining room with the withdrawing-room over it. The rooms were not regularly connected with each other, and access to them was, for the most part, only possible by crossing the quadrangle in the open air, whilst the upper apartments were gained by separate flights of circular or winding stairs. The treads of these winding stairs, as well as the central newel, were usually of stone, but there are a few survivals, which are referred to in the subsequent pages of this work, where the steps are cut out of solid oak.

It is a singular fact that side by side with spacious apartments which were not only clothed beautifully externally, but were also lavishly decorated internally, such little importance should have been attached to the staircase whereby the rooms on the upper floor were reached. Tucked away in angles of the building, the circular form of staircase, at the best inconvenient, unless on a very large scale, persisted long before it eventually developed into an imposing feature upon which much fancy of design and skill of workmanship were bestowed. Internal staircases were not at all common in the thirteenth century, and they were not infrequently external in the following century. These outside stairs were by no means

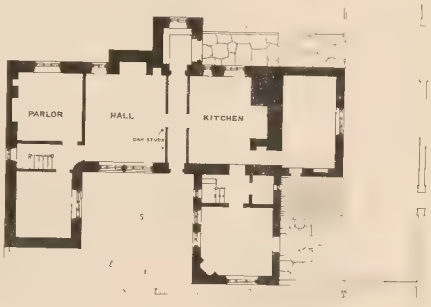
[1] Turner and Parker. 'Some account of Domestic Architecture in England during the Middle Ages.'

altogether abandoned in the fifteenth century. When the hall was on the first floor with vaulted apartments below it, entrance was often gained by a flight of steps from the courtyard. Sometimes such staircases for approaching the "solars" or upper chambers were boldly corbelled out from the face of the wall and protected by a pent roof. An interesting external staircase, now much mutilated, is illustrated here from a building which once formed part of the archiepiscopal palace at Maidstone.

EXTERNAL STAIRS, MAIDSTONE.
From a sketch by Wm. Twopeny

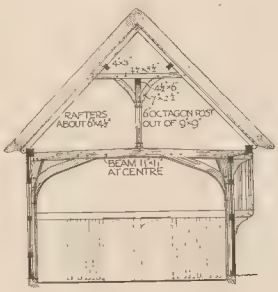
In the latter part of the period here covered by the general term of Tudor, the decline of ecclesiastical motives began to show itself. It was during this period that a yet wider-spread demand for convenient houses arose throughout England, partly due to the degree of wealth that many men had then at their command, and also because of an awakening of individual strength which had previously been held in check by two great forces, the dominance of the Church as an immense land-owning system, and the relics of the servility engendered by the feudal system. The new ideas of comfort and convenience in the multiplicity of private apartments and of the furniture with which they were equipped, amounted almost to luxury. It is interesting to compare the inventories drawn up at the death of a country esquire or yeoman, or those of the successful town trader of the end of Elizabeth's reign or the beginning of James I, with similar documents of the reigns of Henry VII and Henry VIII. The advance in kitchen utensils, garnishments of pewter, occasional silver, and in the general furniture of hall, parlour and sleeping apartments, is of a most marked character.

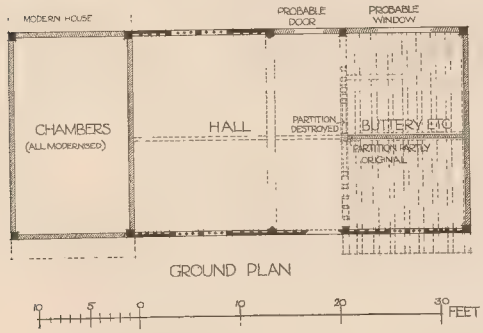
The disposition of the smaller manor houses is well illustrated by the plan of Melbury, Dorset. Such a house as this leads on to larger examples which were possessed of definitely extended wings projecting considerably as at Barrington (Plate LXX) and Doughton (Plates CIII, CIV) or to a less extent as at Kingston Maurward (Plate CVII) and Winterbourne Anderson (Plate CVIII). Barrington Court is one of the best examples of that large type which had extended wings. The buttresses, chimneys, and twisted finials, and more particularly the flat pointed window heads betoken the continued dominance of the Gothic spirit. Another interesting feature noticeable here, indicative of a very distinct step in advance in comfort and convenience, is the square bays, which contain on the one side the stairs, and on the other means of communication with the rooms in the eastern wing. In this house a stricter note of formality is struck, and this study of symmetry gives a foretaste of the Elizabethan development in that direction which was about to follow. It seems to be a mistake to regard such houses as these as large courtyard houses cut down, but rather they are a development of the small manor house above referred to which was never on a quadrangular scale. It may with truth be again asserted that none of them shows any sign of Continental influence, save in the occasional use of a sculptured panel or other enrichment which could be removed without in any way affecting the structure.



MANOR HOUSE, MELBURY, DORSET
Ground Plan.

Nor must the humbler houses be overlooked in the general advancement. A most interesting survival is that of the Yeoman's House at Shorne, seen in the accompanying illustration. Here is a type of timber framed house peculiar to the Weald of Kent and Sussex. It was the abode of the ironmaster, the yeoman, and the small farmer of the district, and must have preserved until a comparatively late date the domestic habits of earlier times. Originally these houses were divided into storeys at the two ends only, the central portion being taken up with the hall, which, in accordance with ancient custom, occupied the whole height to the roof.





YEOMAN'S HOUSE, SHORNE, KENT.
From measured drawings by Mr. R. Weir Schultz

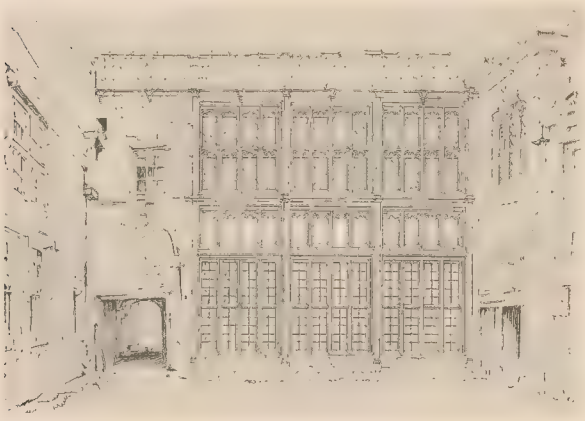
Before passing on it is interesting to note a characteristic observance in the house planning of earlier times, which is quite at variance with present-day custom. Nowadays it is thought impossible to obtain too much sunshine in our principal rooms, which, where it is practicable, commonly face south or nearly so. Those who are acquainted with many old English homes have been struck with the frequency with which, without apparent reason, the southern aspect is avoided. Yet it is clear, from contemporary literature, that this was done advisedly. Caliban's curse—'A South wind blow on ye, and blister you all over,' reflects the then prevailing opinion that:

> The South as unkind draweth sickness too near,
> The North as a friend maketh all again clear

Andrew Boorde, the health faddist of the sixteenth century, instructs those who will build, to "ordre and edyfy the house so that the pryncipale and chefe prospectes may be eest and weest, specially north eest: South eest and south weest for the meryal of al wyndes is the moste worste, for the south wynde doth corrupt and doth make evyll vapours. The eest wynde is temprete, fryske and fragrant. The west wynde is mutable: the north wynde purgeth yll vapours: wherefore better it is of the two worst that the wyndowes do open playne north than playne south."

[1] Thomas Tusser: 'Five Hundred Points of Good Husbandry,' 1st edit., 1573.

With regard to town houses of the Tudor period, there were some specially good examples extant at Bristol till comparatively recent years. Of these the most noteworthy was the inner side of the celebrated John Colston's house, illustrated here, the chief feature of which is a fine range of transomed windows, with delicate cuspings at the heads of the lights. The walling between the windows is panelled in stone, a treatment which seems to have been frequently carried out in the more costly town houses, and occasionally imitated in brickwork or terra-cotta in the country, as at Great Cressingham, Norfolk (Plate LXXXVII) Glastonbury, Salisbury, Norwich, Sherborne, and Grantham afford other instances in stone, whilst in half-timber they are fortunately still numerous and often stately, as at Shrewsbury, Coventry, and Newark. When these street houses were of stone or brick they were carried up straight; when, however, the material was wood the upper storey projected on corbels, but only to a moderate extent. The excessive projection of the storeys one above the other, till the upper windows almost met across the street, belongs to a later period.



COLSTON'S HOUSE, BRISTOL.
From a sketch by J. C. Buckler.

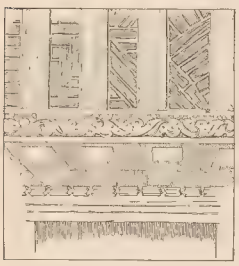
Reference has hitherto been chiefly made to Tudor houses of stone, the noblest and most enduring material at the disposal of the builder. But there were not a few districts in England where local stone was absent, and where water carriage (the condition of the roads made wheel transit difficult and costly) was almost an impossibility. Hence it came about that builders made use of brick or timber. This is not the place wherein to discuss narrowly the precise dates of English brickwork in either ecclesiastical or domestic buildings; but it may be remarked that although bricks were now and again used in the fourteenth, and still more rarely in the thirteenth century, it remained for the Tudor builders of the fifteenth and sixteenth centuries to utilize this material in whole and complete buildings with the happiest effect, and their mastery of it stands out as one of the most prominent achievements of the period. Naturally, most of the best work of this kind is to be met with in the counties of the east of England, where stone was scarce and costly, and at East Barsham (Plates XXIII, XXIV), Layer Marney (Plates XL, XLII), New Hall, and a score of others brick was boldly used. It is also to be met with, less frequently, in Warwickshire, Sussex, Surrey, Hertfordshire, Bedfordshire, and even Derbyshire. Effective use was also widely made of the employment of bricks of different colours to produce pattern or diaper effects.

Timber or half-timber houses are to be found of the Tudor period everywhere throughout England —even in stone-abounding Derbyshire—but it is in parts of Lancashire, Cheshire, Shropshire and Worcestershire, as also in Kent and Sussex, and generally in the south-east, that an exuberance of fancy is displayed in the remarkably varied and effective half-timber houses on a large scale. It is doubtful

whether finer examples of this kind of English domestic work have ever previously been brought together in a single work than are to be found in the illustrations of such half-timber town buildings as those of Coventry (Plates XLIX-LII), Lavenham (Plates LIX, LX), and the accompanying one from Shrewsbury, or of manor houses like the plainer examples of Langley (Plate LXXII) and Weobley (Plates CV, CVI), or the more elaborate and ornamental constructions of Little Moreton Hall (Plates XCI-XCIII), Pitchford (Plates XCVIII, XCIX), and Speke Hall (Plates CXI, CXII). In some of the later examples there is an occasional classic feeling in the mouldings and ornaments; but in their organic conception, in their diversified planning, and in the prevalent motive of their details, these houses speak plainly of their national origin. In the fine half-timber house of Ockwells, Berkshire (Plate XVIII), and again at Thurston End (Plate CXVII), and West Stow Hall, Suffolk, are afforded examples of brickwork built in between the timber uprights after a diagonal or herring-bone fashion. When weathered by age this makes a most effective and picturesque combination. There are various small pieces of work of this nature left in parts of Hampshire, some of which are at least as early as the end of the fifteenth century.

GIBBON'S MANSION, SHREWSBURY
From a sketch by J. C. Buckler

Details are better studied under the subsequent plates and in the more definite descriptions of particular buildings; but it may be of advantage to offer a few general observations. Everywhere it will be found that these details, other than a few purely decorative features, are almost exclusively Tudor. The same, too, is true of mouldings. It will be found that they are in the main essentially Gothic wherever they are studied. This is equally true of the mouldings of the great bay window of Thornbury Castle, *circa* 1515 (Plates XXVII, XXVIII), as of the doorway and fireplace of the Wygun room of Carrow Abbey, Norwich (Plate LXXVIII), of about the same date. It is interesting to note that the battlemented form of parapet was not altogether abandoned for generations after any need of crenellation for military purposes had died away. To name but two or three of the more pronounced survivals of battlements, they are to be seen at Montacute Priory (Plate IX), Forde Abbey (Plate X), Horham Hall (Plate XXIX), Cowdray (Plates XLVII, XLVIII), and crowning the three bays of the front of Lake House, near Amesbury (Plate CXXVIII).

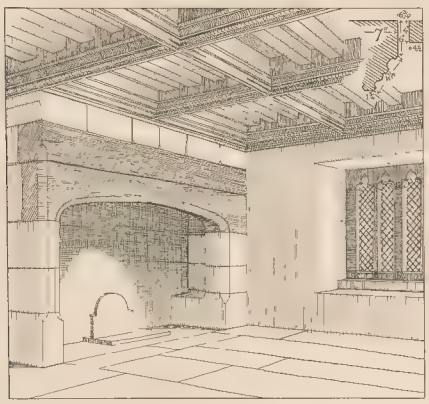


WEST STOW HALL, SUFFOLK.
HALF-TIMBER AND BRICK FILLIN

The bay window, more strictly English than the oriel, and of more frequent use, was introduced towards the end of the fourteenth century, and continued to increase in size and importance until the Tudor style was at its zenith. At Chipping Campden (Plate VII), South Petherton (Plate XII), Compton Wynyates (Plates XXXI-XXXVI), Cowdray, Hengrave and Horham the bay windows form one of the most conspicuous and effective exterior features. The form of the bay window originated with the idea of greater internal comfort in the great hall. The usual position was at the end of the dais, and they are sometimes duplicated, one at each end.

In exceptional cases, as at Fawsley, Northamptonshire, the bay is in the middle of one side of the hall, and has a separate raised platform to itself.

At no period in the whole range of domestic architecture was such wealth of design and endless variety of detail lavished upon the window as during the fifty years subsequent to the last of the Wars of the Roses. It would seem as though, freed from a restraint which could disregard caution, or the show of it, only at a risk too great to be countenanced, the builders knew no bounds. First within the courtyards, then facing openly to the outer world, bay and oriel windows were multiplied, and became the most important features upon which skill and inventive genius were centred. The mention of these great windows brings to mind the remarkable way in which the cusping of the chief window lights remained in use through all the best part of the domestic Tudor period, maintaining an effect which was the very antithesis of classicism. This feature, treated with more or less delicacy, is of such comparatively common occurrence that it will suffice to mention a few of the more prominent examples, such as Muchelney (Plate VI), Lyddington (Plate XVII), and South Wraxall (Plates XV, XVI). In West Somerset, where workable stone was scarce, there are various instances of cuspings in oak-framed domestic windows of the fifteenth and early sixteenth centuries.



INTERIOR OF A ROOM, BUTLEIGH, SOMERSETSHIRE.

The strikingly English gables and gable ends so essential to the roofing schemes of the Tudor period admitted of great variety of treatment, and they were nearly always carried out with admirable effect. The terminal crosses of the gables in ecclesiastical buildings gave way to more secular conceptions in the domestic building of the Tudor days. At Great Chalfield the gable terminals assumed the form of griffins, and the spirited grotesques which surmount the angle shafts at Bingham's Melcombe, Mapperton (Plate CXXXV), and other houses lend a charm suggestive of the romance of life in past ages. The gables of Eastbury House (Plate LXXXV), Little Hautbois Hall (Plate LXXXVI), and other brick houses, are crowned with finials of moulded and cut brick, which harmonize with chimneys of like construction, and carry through the consistent use of the material most ready to hand.

The practice which became general in the larger houses during most of the fifteenth century and throughout Henry VIII's reign of providing for a fire by a recess in the wall, which gave egress to the smoke through an enclosed flue, led to developments in the design of fireplaces and chimney stacks which are remarkable in their variety and attraction. The fireplace openings were mostly wide, providing for wood fires built up with logs laid across iron 'dogs.' An iron 'fire back,' often of beautiful design, protected the masonry or brickwork at the back from the extreme heat. The opening was spanned by one large stone or by a pair of stones, jointed in the centre, shaped and moulded to give the appearance of the flat pointed four-centred arch so general in the latest Gothic work. The spandrils were frequently ornamented, and often the stone was deep enough to embrace a panel or frieze, similarly decorated: many rich examples are figured in Plates CLXIV-CLXVII.

The Tudor chimney pre-eminently points to the creative powers of the Gothic builders, showing as it does an unfailing exuberance of fancy in design and skill in workmanship. Whether constructed in

stone, brick, or terra-cotta, there is the same desire displayed to press into the service of a feature now for the first time made really familiar all that the imagination could suggest. It is beyond doubt that the English craftsmen were here concentrating their energies to perfect a member which from its prominence they regarded as worthy to be treated with dignity, elegance and beauty. Where the numerous designs of patterned and twisted shafts originated it is almost impossible to say: that they are native is certain, for nothing comparable with them breaks the skylines of contemporary buildings across the Channel. It was not until the vitality of building was sapped by a wave of artificiality, which preferred a classic column with a hole through its centre for the escape of smoke, that such a necessary feature was disguised beyond recognition or relegated altogether to obscurity. Many examples, fascinating in their diversity and grace, occur in the subsequent plates, and very fine specimens, among many others, are given in detail from Hampton Court, Compton Wynyates, Thorpland Hall, and St. Osyth's Priory (Plates CL-CLII).

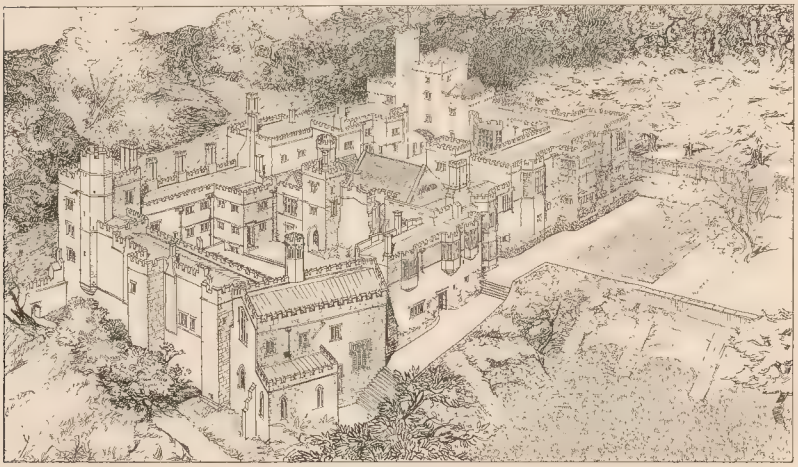
Heraldic ornament was exuberantly displayed throughout the Tudor period. The coats of arms, with their mantlings, crests and occasional supporters, afforded an admirable field for craftsmen in many materials, and more especially in glass, which lent itself very readily to colour treatment. Even to give a list of the places mentioned in this work where heraldry occurs as a component part of the scheme of decoration would involve a recapitulation of the majority of the plates, because this method of ornamentation, speaking out plainly as to the rank and descent of the owner, was of almost universal use.

Various plates showing the infinitely varied, and often beautifully designed, panelling to the principal rooms of houses of the Tudor period will be found in this work. At Thame Park (Plate XXVI), Brenchley (Plate XXXVII), and at the manor house of Boughton Malherbe (Plate XLVI), celebrated as the birthplace of Sir Henry Wotton in 1568, there are some noble but little known works of this description. Amongst the linen-fold panels are freely introduced others of varied design, often including heads in relief: they seem to be the counterparts in oak of the terra-cotta plaques which betray the hand of Flemish or Italian craftsmen in certain localities in the first years of the sixteenth century. The increasing general attention paid to the decorative finish of rooms gave an impetus to plaster work as well as to wood panelling. In plaster work, the patterned ribbed ceilings (Plates CLXVIII-CLXXI) are typical of the time, and are the forerunners of their elaborate counterparts of Jacobean days. The ornament passes in the later work from the emblazoned shield, the Tudor rose, and the fleur-de-lis to arabesques, fruits and dragons, or to human-headed scroll work.

The two-storied entrance porch to some of the later manor houses included in this work often shows some evidence of classical inspiration, and the 'orders' were employed as mere decorative adjuncts, as at Fritwell (Plate CXVI), Upper Slaughter (Plate CXXVIII), and Water Eaton (Plate CXXX). Such details disclosed a whimsical incongruity in the attempts to imitate features which were becoming 'fashionable,' although imperfectly understood. This breaking out into hybrid classicism, where the whole of the structure is otherwise homely Tudor work, appears to be the result of that second wave of architectural renaissance which came from Germany. The builders of the day, not sufficiently daring or skilful to fling aside their traditional methods, but desirous of showing that they were not trammelled by insular notions, availed themselves of the Flemish pattern books which could be readily purchased at Antwerp and cheaply copied at home. Whereas in the larger mansions of the time of Elizabeth this led to a coarseness and ostentation which are frequently displeasing, in the smaller houses these very imperfections are not without their attraction and human appeal.

It is believed that a careful study of the wealth of examples of the Tudor period brought together in the subsequent pages, in connection with the letterpress wherein their respective dates and characteristics are briefly discussed, will render obvious the chief conclusion intended to be set

forth in this work. The whole of it tends to prove that English house building from about the middle of the fifteenth century down to the end of Henry VIII's reign was thoroughly indigenous, based on the later developments of English Gothic architecture, that it owed little to foreign sources,



HADDON HALL, DERBYSHIRE. BIRD'S-EYE VIEW FROM THE SOUTH WEST.

and that it was not wholly extinct until many years after the death of Elizabeth. It was born of that conservative and common-sense spirit, so characteristic of England, and survived for a much longer period than is usually supposed, notwithstanding the somewhat meretricious attractions of alien styles which reached these shores. One great advantage that this manner of building certainly possessed was its adaptability to the smaller manor house or the yeoman's dwelling, as readily as to residences meet for nobles and kings.

It is happily becoming increasingly recognized that the beauty of a country house is not necessarily dependent on the design of a 'façade,' and that the freedom of planning, which is demanded by present-day notions of comfort, need by no means conflict with our sense of what is fit and pleasing. The house produced during the first awakening of modern English civilization is full of still living suggestion. A charm of idea, a simplicity of thought, a directness of purpose, alike controlled by a refined sense of propriety and reserve, are stamped upon it, and if, to-day, amidst the dreary wastes of modern houses it is especially to England that other countries look for the few examples which still bear the true impress of art, it is to the inheritance and the study of such national homes as are herein portrayed, that the English architect owes his pre-eminence in domestic building. It was Sir Edward Coke who said, in the seventeenth century, that "the house of everyone is to him as his castle and fortress, as well for his defence against injury and violence as for his repose." The Tudor houses were the first in England wherein the latter use of the home was not overshadowed by the former.

HISTORICAL AND DESCRIPTIVE ACCOUNTS OF THE BUILDINGS ILLUSTRATED.

THE PRIOR'S HOUSE, MUCH WENLOCK, SALOP.

PLATE I.

THE Cluniac Priory of Wenlock was long one of the richest and most beautiful of the mediæval religious houses of Shropshire, and the building illustrated on Plate I, which runs north and south of the ruins of the church, formed the dwelling and reception house of the Prior.[1]

The actual date of its erection is not known, but from the character and detail of the architecture it appears to belong to the third quarter of the fifteenth century, and it is not unlikely that it was built under Prior John Shrewsbury, who ruled over this house from 1471 until his resignation of office in 1483.

The western front shown on the Plate is constructed of dressed sandstone ranging in tone from a delicate yellow to a rich red; it is divided into wide bays by buttresses which terminate beneath the overhanging eaves, and these bays are again subdivided by smaller buttresses, the entire intervening spaces being taken up by windows with arched heads. It is noticeable that the upper and lower ranges are effectively combined into one composition by the continuation of the lines of mullions and transomes over the intervening wall surface. The same idea has been carried out in a lesser degree on the east front shown in Fig. 1, where the jamb mouldings and mullions of the two-light windows are carried down below the sill, and the lower part filled in with stone panels. The grouping of these windows with the slender buttresses is very satisfactory, and the water drains which discharge through projecting spouts terminating in carved heads add to the interest of the elevation. These drains carried off the water from small stone basins or sinks, which still remain *in situ*, the whole arrangement affording one of the most perfect examples of its kind still preserved in England.

FIG. 1. VIEW FROM THE SOUTH EAST

The two gabled ends of the building were originally very similar in design, each with a projecting chimney stack finishing well above the apex of the roof: the number of windows and the regularity of their spacing strike a note which tells of the approaching transition.

[1] 'Collectanea Archæologica,' vol. i. Article by E. Roberts, F.S.A.

The plan of the building, Fig. 2, explains how the simplicity and repose of the long unbroken western front has been obtained by means of a two-storey gallery nearly 100 feet long and 6 feet wide along the whole length, giving covered communication to the several apartments and producing the uniformity of design of the exterior on this side which is the peculiar characteristic of the building. Although the provision of a covered gallery is not uncommon in the courtyards of old inns, it is not known to exist elsewhere in a stone building of this importance, but it may be mentioned that the front of Bablake Hospital, Coventry, founded in A.D. 1506, has a two-storey gallery on similar lines, framed in timbers with brick filling. At the same time unique and practical, the Prior's house is a very interesting example of ingenious planning at a period when directness of plan was more often obtained at the cost of convenience. The upper gallery at the first floor level is reached by a wide newel staircase at the north end of the building; the main roof being brought down over the gallery in a single span gives the large unbroken sweep of roof, covered with fine fossil flags, which so fittingly crowns the whole building. The dormer windows and the turret at the north-east corner are much later additions.

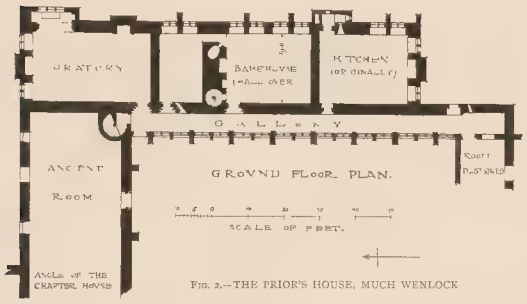


Fig. 2.—THE PRIOR'S HOUSE, MUCH WENLOCK

The principal apartments on the ground floor are the oratory or chapel with recess for an altar, and the kitchen with bakehouse or brewhouse adjoining. These are all approached through richly moulded doorways from the gallery and receive their light entirely from windows on the east side. Entered from the kitchen is a garde-robe which has a stone ceiling with tracery in low relief. There is an unusual and curiously splayed 'squint' in the wall between one of these apartments and the gallery.

On the first floor is the hall where the Prior would occasionally dine with his distinguished guests, the raised daïs being at the southern end. This hall measures about 28 feet 6 inches long and 19 feet wide, and is covered with a very good open timber roof, 13 feet 6 inches from the floor to the springing of the arched braces; a peculiarity of this roof is that a broad longitudinal band pierced with flowing trefoil forms crosses the braces at about mid-height. The windows are deeply recessed with traceried soffits to the arches, and the internal arrangement of the jambs is unusual on account of the pedestals which seem to have been intended to support service or side-tables set in the window recesses

To the south of this hall is a smaller withdrawing-room or parlour; the windows are treated as in the hall, but the timber roof is plainer. The north portion of the building has been much altered internally, but the plan given in Fig. 2 has not been complicated by the inclusion of cross walls which formed no part of the original structure.

Shortly after the dissolution of the Priory in 1539, the manor was granted by Henry VIII to Augustine de Augustinis, the King's physician, from whom in 1545 it was bought by Thomas Lawley, who lived in the house without alteration. It was afterwards sold to the Gage family. About the year 1632 it was bought by Sir John Wynn, of Wynnstay, whose descendants sold it to the father of the present owner, Mr. C. G. Milnes Gaskell

GREAT CHALFIELD MANOR HOUSE, WILTSHIRE.

PLATES II AND III.

FOR the erection of the manor house of Great Chalfield—until a hundred years ago a singularly complete and unspoiled example of a fifteenth-century house—no exact date can be given; but the fact that after much litigation the property was recovered in 1446 by Thomas Tropenell, whose arms together with those of his wife Agnes, daughter of William Ludlow, Lord of Hill Deverell, are to be seen on a shield in the roof of the great hall, suggests that it was built towards the end of the reign of Henry VI by Thomas Tropenell.

The manor of Great Chalfield in the reign of Edward I belonged to the Percy family, but, through the failure of male issue to Sir Harry Percy and the marriage of his sister Catherine to Sir Walter Tropenell, it eventually became the property of the Tropenells and remained in their family until the death of her brother in the latter part of the sixteenth century made Anne Tropenell the heiress, and it thus passed to her husband, Mr. John Eyre.

Almost surrounded by a moat, the house, with the church which is of earlier date, and the mill, barns and stables together make a complete scheme (Fig. 4). Even though one wing is destroyed and the interior considerably modernized, the house remains an exceptionally good example of a mediæval

FIG. 3. INTERIOR OF THE HALL
From a drawing by J. C. BUCKLER in the possession of MR. R. F. FULLER

manor house. The original disposition of the various rooms, preserved in Pugin's[1] drawings, is shown in the plan (Fig. 5) and on the elevation (Plate III) before certain alterations were made. A stone bridge leads over the moat to the entrance gateway, through which the forecourt is reached. The stables

[1] 'Examples of Gothic Architecture in England,' vol. iii

and certain of the outbuildings are of later date than the house, and were probably added in the reign of Elizabeth.

Standing in the fore-court with the church to the left, a good view is obtained of the front of the house, the beauty and uniformity of which proclaim it to be the work of one period, and that an age of true vitality. The north front is balanced by the two gabled projections which are similar in size and outline, each moreover containing an oriel window; but disregard of the necessity for absolute symmetry, which later was to turn the whole trend of design from its traditional lines.

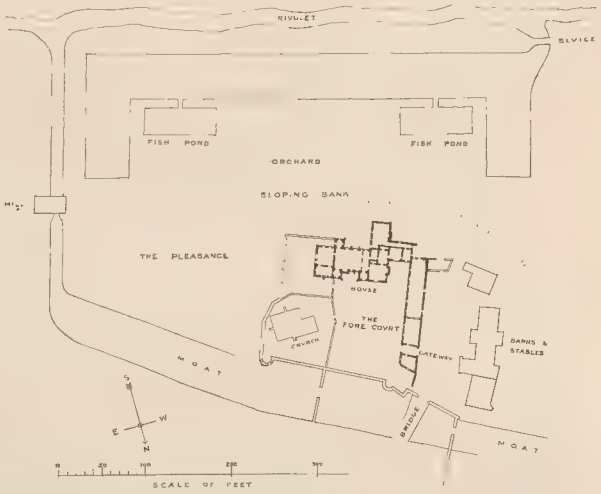


FIG. 4. GREAT CHALFIELD MANOR HOUSE. BLOCK PLAN

is strikingly shown in the different treatment of these two oriels, that of the east gable being the more important and certainly one of the most elegant in the country. It is semicircular in plan, and its details, including the pierced cresting of unusually bold design, yet light effect, are shown on Plate III, and a large scale photographic view is given on Plate CXLIII.

The two-storey porch and the corresponding projection at the daïs end of the hall also give balance and variety which tell well against the mass of the hall roof, which is gabled at both ends after the manner of other early halls. Sculptured stone finials crown nearly all the gables, the griffins on the two smaller front gables being particularly spirited. The porch is stone groined, as in several other Wiltshire houses. Two features in connection with the porch not without interest are the squint or loophole in the wall between the porch and the adjoining apartment west of the hall, which enabled any one seeking admission to be seen before entrance was granted; the other being the massive oak bolt which could be drawn out at will from a cavity in the thickness of the wall.

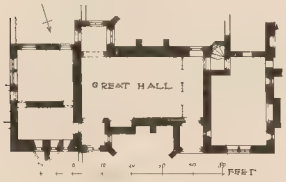


FIG. 5. GREAT CHALFIELD MANOR HOUSE PART GROUND FLOOR PLAN.

The hall itself, which measures about 40 feet by 20 feet and 20 feet in height, has passed through numerous vicissitudes, but its original character, which depended largely upon the oak screen and the ribbed oak ceiling, can be well studied in the interior view (Fig. 3) reproduced from a water-colour drawing made early in the nineteenth century. This also shows the mask which made it possible for any one in the chamber on the first floor to see distinctly what was passing in the great hall below without being in any way exposed to view; there were other similar openings disguised with masks from the dressing closets on the first floor at the other end. The projections by the daïs, which may be called the hall oriels, give the principal light to the daïs and through

the north-east one the withdrawing-rooms are entered, an arrangement found also at Kingston Seymour, Somerset (Fig. 7), and at South Wraxall (Fig. 28). There are indeed many points in common between the latter house, which is not many miles distant, and Great Chalfield, and together they present some of the most interesting and valuable features of fifteenth-century domestic architecture.[1]

KINGSTON SEYMOUR MANOR HOUSE, SOMERSETSHIRE.

IN the north-west part of Somersetshire, bordering on the Bristol Channel, there stood, till the middle of the last century, a particularly good example of a small fifteenth-century manor house, Fig. 6, which bore so many resemblances to the larger manor house at Great Chalfield in Wiltshire, described above, that it is not possible to give an account of it without making comparisons between the two houses, especially as nothing now remains of Kingston Seymour beyond the drawings reproduced herewith, which are taken from reliable sketches made when the house was standing. It will be seen from the plan, Fig. 7, that there is the same disposition of a great hall occupying the whole of the centre of the

FIG. 6. SOUTH FRONT OF THE HOUSE
From a drawing by I. C. Buckler in the Taunton Museum.

house with the kitchen at one end and the withdrawing-room at the other. The hall had an independent roof which rose higher than the adjoining roofs and was gabled at both ends.[2] This alone is sufficient to

[1] Further notes and an illustration of Great Chalfield will be found in the Introduction.

[2] The illustration in Turner and Parker's 'Domestic Architecture,' vol. iii, part ii, clearly shows this to have been the case.

determine its erection at a period early in the evolution of the manor house; but that it was built in the reign of Edward IV is made evident by the appearance of the favourite badge of that sovereign, the *rose-en-soleil*, which was sculptured on the south-west gable of the house.

The arrangement of the porch and oriel in relation to the hall also bears a striking resemblance on plan to that at Great Chalfield, and further the two-storey oriel was ceiled at a lower level than the hall, but carried up and finished with a gable so that it balanced the porch gable at the other end.

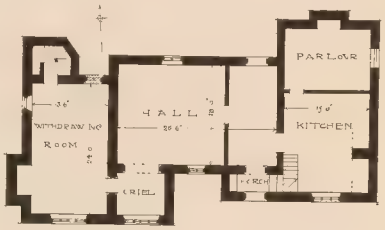


Fig. 7. KINGSTON SEYMOUR MANOR HOUSE. GROUND PLAN

The withdrawing-room, Fig. 8, is approached from the great hall by way of the oriel, an arrangement seen also at South Wraxall. The low proportions of the tapestried walls, the oak-ribbed ceiling, the good stone chimney-piece, the mullioned window in the south wall, which certainly filled the room with rays of light softened by the hues of coloured glass, the glimpse of the oriel through the archway of moulded stone, must all have combined to impart to this room a character which was all too soon to be lost in the more ornate and more luxuriously panelled and plastered rooms of the succeeding centuries. In the wall over the high table was a small aperture, a substitute for a window which opened on the other side into the apartment above this withdrawing room and was evidently there for the same reason that openings, obscured by masks at Great Chalfield, are found in similar positions in other halls. The convenience of being able, unseen, to command a view of the hall no doubt had its advantages, but at a cost of privacy which must have been hard to tolerate even in those days.

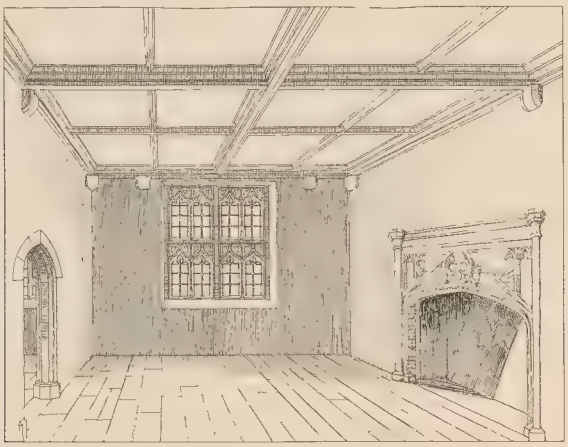


Fig. 8. KINGSTON SEYMOUR MANOR HOUSE. INTERIOR OF THE WITHDRAWING ROOM.

PRESTON BERMONDSEY, SOMERSETSHIRE.

PLATE IV.

ABOUT midway between Yeovil and Montacute, and close to the main road, stands the interesting old house of Preston Bermondsey, often described as Preston Plucknett.[1] A fine barn close to the house, and at right angles to it, is probably partly answerable for the opinion held by some authorities that this manor house is of ecclesiastical origin,[2] and that it was one of the granges belonging to the Cluniac priory of Bermondsey in Surrey,[3] the supposition being that the barn was for the reception of tithes paid in kind. But in all probability the buildings under consideration did not belong to any religious house, and they owe the name of Preston Plucknett to Alan de Plugenet, an early lord of the manor.

The present house and barn seem to have been built by John Stourton, owner also of Brympton House near by, who is known to have died about the middle of the fifteen century. He probably erected the barn after the completion of the house, as it is somewhat later in the character of its details. The interior of the house has suffered greatly from repeated alterations, and the interest of the building lies in the long restful lines of the stone-built exterior; it faces west, and a two-storey porch with traceried window over the archway projects well in front of the main building; this originally gave access direct to the 'screens.'

FIG. 9.—SKETCH SHOWING THE HOUSE BEFORE ALTERATIONS.

To the south of the porch is a long apartment which seems to have been the great hall. The original roof, which was undoubtedly an open timber one, has been taken down and replaced by another at a lower level, thereby cutting off the traceried window head at the southern end shown in the accompanying sketch, Fig. 9, which is taken from a reliable drawing made in 1811; the plain square head now existing is seen on Plate IV. Nevertheless, it affords a valuable instance, well preserved, of the lowering of the sill of the window at the daïs end, giving it an importance which later was further enhanced by the use of the bay or oriel window generally to be found in this position. The south end wall must also have been rebuilt, but without the hall fireplace, the chimney of which is given in the drawing as the finial to the gable.[4]

It will also be noticed that the gable flanking the porch on the north side has entirely disappeared. The octagonal stone chimney stack shown to a larger scale on Plate CL is a very fine example of the type which prevailed for some time when the disuse of the louvre was becoming general, and yet its

[1] 'Somerset Archæological and Natural History Society's Proceedings,' vol. xxxii, pp. 1-27.
[2] Collinson, 'History of Somerset,' vol. iii, p. 223. Barrett, C. R. B., 'Highways, Byways and Waterways in Somerset.'
[3] 'Victoria County History of Surrey,' vol. II. 1905
[4] Batten, 'Historical Notes on South Somerset'

forms were still sufficiently familiar to influence the design of the masonry. It stands upon an unusually broad cross wall due to the great depth of the fireplace and chimneybreast within, and it is finished above the roof level with stone weatherings. The original outlets for the smoke at the sides of the upper part of the shaft are now built up with brickwork, which to a certain extent disturbs the colour harmony of the structure.

THE GEORGE INN, NORTON ST. PHILIP, SOMERSET.

PLATE IV

THE history of this fine old house on the borders of Somerset and Wilts is somewhat confusing, owing to its being variously described as an hostelry and a place wherein the wool market was held. The facts are that the whole manor of Norton St. Philip, including the George Inn, was the property of the Carthusian Priory of Hinton.[1] In the time of Edward I both the weekly market and the annual wool fair were held by the priory. The large upper room seems to have been kept for the uses of the wool trade, which formed the chief industry of Norton St. Philip, while the remainder of the house was an hostelry. Doubtless the corbel still to be seen beside the door was put there for the support of the sign.

The house built early in the fifteenth century was originally entirely of stone, the projecting half-timber work of the upper part of the front being an alteration which might escape detection, were it not for the stone quoins which are still visible right up to the gable coping. The stone porch and beautiful bay windows remain unaltered. At the back there still exist an octagonal stone-roofed turret stair and the remains of a galleried yard.

Tradition tells of a visit to this house by Oliver Cromwell, and it is said that an attempt on Monmouth's life was made while he was standing at one of the windows.

THE PILGRIM'S INN, GLASTONBURY.

PLATE V.

PROBABLY about 1475 the Pilgrim's Inn, now known as 'The George,' was built by Abbot John de Selwood,[2] in the town of Glastonbury, for the accommodation of the ever increasing number of pilgrims, palmers, and votaries who for various reasons visited the abbey. Still in good preservation it has an historic value, as being reminiscent of an age when the chief interests of life in England —apart from war—centred round her monasteries.

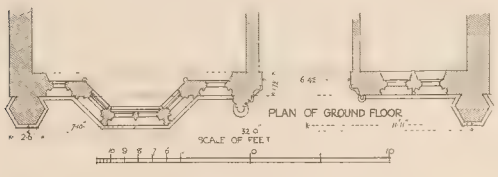


FIG. 10. PLAN OF THE FRONT (GROUND FLOOR).

The front shown on Plate V has lost little of its beauty; it faces south, and the excellent freestone of which it is built has withstood time and exposure well. The whole façade, which is about 34 feet in width, may be regarded

[1] Somerset Archæological and Nat. Hist. Soc. Proceedings, vol. XXI, p. 48.

[2] John de Selwood was elected Abbot of Glastonbury in 1456, and remained there until his death in 1493. His name was Edmunds, but he took the name of Selwood from the place of his birth.

as one of the finest examples of a panelled design: a treatment often adopted at this period in towns, especially in the west of England. The majority of the compartments are pierced and glazed, the remainder not required for windows being filled in with solid masonry. The composition as a whole is balanced by the hexagonal, buttress-like projections which terminate the two ends, and it is relieved from any approach to monotony by the necessities of the plan of the house, which called for a doorway out of the centre, allowing of more spacious apartments on one side than on the other. The strong horizontal lines of the front are varied in perspective by the wide-spreading bay, which, rising from the ground, is carried up the full height with the parapet breaking round it. The three panels over the doorway are of interest, two being occupied with the armorial bearings of the abbey and Edward IV respectively, while in the third shown in Fig. 11, there remains no trace of the arms on the shield. It is possible that the inn being built in the reign of Edward IV, a white rose was carved on the shield and afterwards erased when Henry VII came to the throne.

Fig 11. A PANEL FROM THE DOORWAY

Beside the doorway is a heavy stone bracket which supports the sign—originally St. George and the Dragon—sculptured and blazoned in colours; the little shields in the cornice over it bear crosses, and the initials of the builder, I. S. interwoven, occur on one side. From between the battlements of the bay window a sculptured stone figure looks out holding a cup, suggestive of hospitality: it was probably one of several, but the others have disappeared. At present the roof consists of two gables, which appear behind the battlements, but in all probability it was originally flat and covered with lead. The interior of the house has been completely divested of all the old fittings, which without doubt were originally in keeping with the richness of the exterior.

THE ABBOT'S HOUSE, MUCHELNEY, SOMERSETSHIRE.

PLATE VI

TRADITION has not dealt kindly with the reputation of Muchelney as a religious house, nor with the reputation of its abbots. Ever at variance with the greater house of Glastonbury, often bringing upon themselves sharp reproof from the Bishop of Bath and Wells, and a frequent source of scandal to their neighbours, the Abbots of Muchelney yet prospered materially, and it is perhaps consistent with the history of the place that all that remains to-day of the Benedictine Abbey founded early in the tenth century on the romantically situated and fertile piece of land called Muchelney (the great island) should be the abbot's house and a fragment of cloister. The abbot's house, a plan of which is given in Fig. 12, communicated with the abbey church by means of a spacious cloister; it is an exceptionally fine example of domestic work of the last quarter of the fifteenth century, and remains in almost perfect preservation.

The most interesting part of the exterior shown on Plate VI is at the south-east angle where the large ante-room to the refectory (now destroyed) and the abbot's parlour above it are situated. It is built in stone of two colours, the blue Pibsbury stone showing light courses in the walling in contrast to the mellow Ham stone in which all the dressings and a number of irregularly spaced bands are wrought.

This unstudied combination of stones of two colours gives a most pleasing texture to the walling, which is suggested on the Plate, and may be referred to as an instance of the delight which the builders of pre-Reformation days took in the handling of material for its own sake.

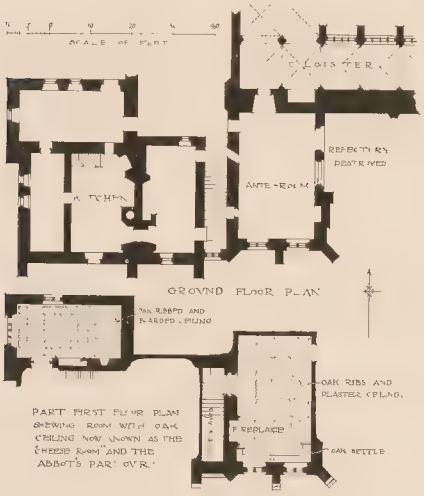


FIG. 12.—THE ABBOT'S HOUSE, MUCHELNEY. PART PLANS.

The parlour on the first floor, which contains very rich decorative work both in wood and stone, is approached by wide stone stairs in one flight between thick walls, which, although not without winders at the top, must have been far more convenient than the newel staircase more often built at the time. An internal stone staircase arranged in one flight in this manner is, moreover, but rarely met with, and it was long before the newel staircase disappeared from the house plan.

The opening of the monumental fireplace executed in Ham stone shown in detail on Plate CLXIV and in the sketch of the interior, Fig. 14, has been bricked up in recent years and the upper part of the stonework covered with sundry coats of whitewash, which render it quite impossible to trace the stone jointing of the upper part. This may have been originally left quite plain, so that a tapestry or other decorative work should be displayed, either permanently or on special occasions, but of this no trace now remains; nevertheless, nothing detracts from the beauty of the composition and the skilful way in which the strong vertical lines of the angle shafts are stopped before reaching the ceiling. The device of the crouching lion appears in other parts of the building.

The fixed oak settle along the south wall with returned ends shown on Plate VI and seen also in the interior sketch is wrought with fine detail; the height of its panelled back necessitated the raising of the window sill internally, and externally the lower parts of the lights were filled in with stone slabs; between the windows the panelling is carried still higher with long linen folds, and finished with a very delicately pierced cresting and carved finials to the posts. This oak work may doubtless be ascribed to the last abbot, Thomas Ynde,[1] whose election was strenuously opposed on the score of his youth by the Bishop of Wells and the monks of Muchelney. Five years before the Dissolution in 1538, Abbot Ynde is said to have raised £100 on plate and to have expended it on the building.

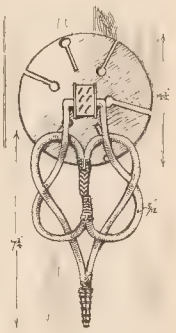


FIG. 13. WROUGHT IRON HANDLE FROM DOOR OF THE "VICARAGE HOUSE, MUCHELNEY

The windows are now filled with white glass in diamond quarries, and only a few fragments of stained glass, leaded in with them, remain of the colour scheme which must have completed the sumptuous effect of this room.

There is not now, and indeed there does not appear at any time to have been, any communication between the eastern and western parts of the house at the first floor level. The chief interest of the western part centres in the

[1] Letters and Papers of Henry VIII, vol. x

apartment, measuring about 25 feet long by 12 feet wide, known as the 'Cheese room.' It is entered by an oak door with solid frame and moulded ribs, shown on Plate CLXXIV, and contains a good stone chimney piece, while the ceiling is a particularly fine oak one with richly moulded ribs and wood

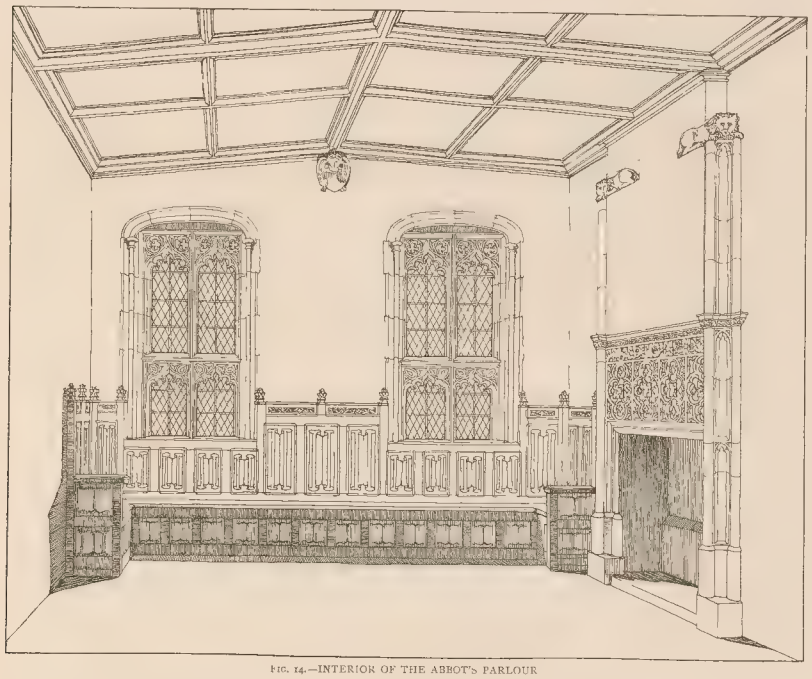


FIG. 14.—INTERIOR OF THE ABBOT'S PARLOUR

panels: the slight rise towards its centre effectively overcomes a tendency there might otherwise have been for so massive a ceiling to appear oppressive in a room of these dimensions. A sketch of the interior of this room, with details of the oak ceiling, is given on Plate CLXXII.

After the Dissolution the monastery and manor, with their lands, were granted to the Earl of Hertford. During the following fifty years or so it seems to have changed hands several times; in 1582 the Parish was farmed by Robert Smith, gentleman, and from that time onwards it was divided into five or six farms. Until about 1820 there was neither bridge nor proper road from Muchelney to either of the neighbouring towns of Langport or Kingsbury, and during many months in the year access to the Abbey must have been most difficult. Doubtless this isolation aided the independence of the abbot.

The beauty of the exterior of Muchelney owes something to its situation, and also to the colour and texture of its stone. It is a forsaken, haunting beauty, suggestive but little of a retreat in the past for holy men.

Almost opposite the remains of the Abbey is the old Vicarage house, a well preserved and typical example of the smaller house in the late fifteenth century: the doorway of solid oak is probably a hundred years older than the house, having been taken from an earlier building; but the door with its curious wrought-iron handle, shown in the accompanying sketch (Fig. 13), is of the same date as the house.

ICOMB PLACE, GLOUCESTERSHIRE.

PLATE VII.

TO trace the history of either the building of Icomb Place, or of its owners, is not easy, and considering that definite information is wanting on so many points the building, though shorn of much of its original beauty and somewhat desolate, is unexpectedly complete. It is situated in a richly wooded and hilly district on the borders of Gloucestershire and Worcestershire, rather more than two miles from Stow-on-the-Wold.

The existing house, built entirely of stone, was probably begun early in the fifteenth century by Sir John Blaket,[1] whose monument in the church near by records his death in 1431. The ideal of the builder appears to have been comfort and elegance rather than defence; the remains of a moat point to an earlier and probably smaller house.[2]

FIG. 15.—GROUND PLAN BEFORE ALTERATIONS.

The curious irregularity of the plan of Icomb Place (Fig. 15) suggests more than one addition and rebuilding. It is quadrangular, but right angles seem to have been more carefully avoided than was usual even in days when builders were not over particular in this respect. Probably the earliest portion of the building is the great hall with adjacent kitchen, cellar and buttery. Opposite the present entrance to the court is the doorway to the 'screens' through which the hall is entered; the screen itself has been replaced by a slight wooden partition of late date, and the character of the hall marred by the insertion of a flat ceiling which obscures the fine roof in five bays, happily preserved, and only needing to be again exposed.

The entrance front of the house, which faces north-east, and forms one side of the quadrangle, was probably the next addition. It is this front which is shown on Plate VII; it consists of the entrance gateway which, with its flanking buttresses, is brought slightly in front of the adjacent walling, and finished with an embattled parapet. Although the roofing of this wing is continuous, and the parapet of the gateway rises but little above the eaves level, it has something of the dignity of a gatehouse, and as preserved, with its original oak doors, it is now one of the most interesting parts of the house.

The good four-light window over the archway, beautifully treated internally with an inner traceried arch, lights one end of one of the two large rooms on the first floor, both of which are provided with fire-places formed in the front wall with external chimney-stacks corbelled out at mid-height. These two rooms have very good timber roofs with curved braces, but a flat panelled ceiling added at a later date hides all the timbers from view. Several of the windows once rich in coloured glass and coats of arms were long blocked up, but have been opened out again: those lighting the more important apartments are dignified by the addition of labels, a distinction not often met with so pronouncedly.

It is likely that the withdrawing-room was the next extension to be undertaken: this room, which forms the north-west wing, is large, and a fine two-storey oriel in one angle on the courtyard side is a conspicuous feature, both internally and externally (Fig. 16). As was often the case when changing

[1] Gloucestershire Notes and Queries, vol. i
[2] Bristol and Gloucestershire. Arch. Soc. Trans., 1882-3

habits were calling for greater privacy and comfort, on occasions when the company was not numerous, the withdrawing-room may have been added to provide a private dining room. It is entered from the great hall through a Tudor doorway, and access from it to the first floor is provided by a newel staircase.

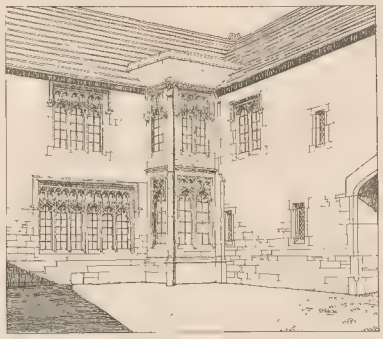


Fig. 16.—SKETCH OF ANGLE OF COURTYARD

The room over the withdrawing-room is traditionally said to have been the chapel, and a room adjoining may have been the priest's room, but the absence of any signs of a piscina and the inconvenience of access combine to render the accuracy of this suggestion very doubtful.

From the Blakets, Icomb Place passed successively to the families of Baskerville, Milbourne, Whitney and Cope. The south-west wing which completed the second or back court was probably added in the reign of Elizabeth by the Whitneys, but in the course of the alterations made for the present owner, Mr. J. Simpson-Hayward, it was pulled down so that this house, like many others, no longer retains the two courtyards which for three centuries at least vested it with a special interest.

GREVEL'S HOUSE, CHIPPING CAMPDEN, GLOUCESTERSHIRE.

PLATE VII.

THE finest houses in Chipping Campden during the fourteenth and fifteenth centuries were the dwellings of the wool merchants, the prosperity of the town in those days being due to its being a centre of the woollen trade.

Part only of one of these houses now remains on the north side of the main street. It was built for himself, probably in the last years of the fourteenth century, by William Grevel, who was seized of the manor of Chipping Campden, 3 Henry IV, and died 1401. In the chancel of Chipping Campden church are the very beautiful brasses of William Grevel and Marion his wife. The inscription on this brass which in itself is "a fitting memorial for the munificent rebuilder of the church within the walls of which he now lies buried," describes him as "The flower of the wool merchants of the whole realm of England," (*Flos mercatorum lanorum totius Anglie*).

As in 1398 Grevel purchased the Manor of Milcote[1] and was succeeded in that property by his eldest son, it is not likely that the house in Chipping Campden remained for long the chief residence of the family, but that it was the outcome of care and taste is evident from the character of the work, and the very delicate detail both internal and external which distinguishes it—worthy in every respect to be the final achievement of a life such as William Grevel's. The two-storey bay window is the most noteworthy feature: the same desire for richness of wall surface that actuated the builders of many another street front shows itself here in the panelled treatment of the bay window with its strongly marked angles crowned by sculptured grotesques, the whole telling to full advantage by reason of the plainness of the walling on each side

THE GUILDHALL, CIRENCESTER, GLOUCESTERSHIRE.

PLATE VIII.

THIS exceptionally striking building now forms the south porch of the Parish Church, and faces the spacious Market Place: it was built in the reign of Henry VIII from funds raised by subscription, the largest donors being relatives of Thomas Ruthall, a native of Cirencester, Bishop of Durham, and Secretary of State to Henry VIII. His interest in architecture and love for his native town had the support of great wealth, but his death in 1523 prevented the realization of his intentions.[1]

Originally intended to serve as a Church House, and subsequently used for holding the Quarter Sessions, the structure, complete in itself, although attached to the church, was constituted the Guild or Town Hall in 1672. For a long period it was crowded in by dwelling-houses to such an extent that a comprehensive view of it was unobtainable, but the obstructions were cleared away in 1830, and at the same time the upper storey was taken down and carefully rebuilt with the original stones. The interior, originally two-storied, was made into one lofty hall, in which may still be seen some good carved oak of the Elizabethan period. Notwithstanding this rebuilding, some parts of the stonework are again in a very dilapidated state, in particular the upper portions of the buttresses, while decay has endangered the condition of the parapet.

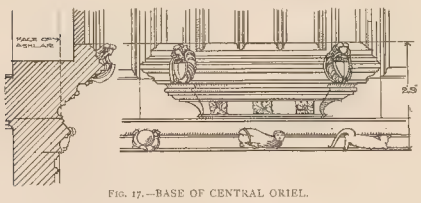


FIG. 17.—BASE OF CENTRAL ORIEL.

The façade, which measures 38 feet in breadth and 50 feet in height, consists of a central and two unequal bays, each containing a very fine two-storey oriel window of similar design and detail, but differing in width, the horizontal lines being carefully kept throughout: a detail of the base of the central one is given in Fig. 17. In the niches formed in the four buttresses, figures of the twelve apostles once stood, their removal being occasioned by the Puritanic severity of the latter part of the seventeenth century. These figures must have further enhanced the ecclesiastical character of the façade, which is marked, considering the date of its erection, but its proximity to the church, and the uses to which it was first put, are sufficient to account for this to a large extent.

The lofty passage-way has a fan-vaulted stone ceiling, and staircases entered from it give access to the large upper room.

MONTACUTE PRIORY, SOMERSETSHIRE.

PLATE IX.

OF the Cluniac Priory of Montacute, founded in the eleventh century, nothing now remains but the gatehouse wing, the inner or south side of which is shown on Plate IX. It is a stone building somewhat collegiate in character, due to Thomas Chard, Prior of Montacute from 1514 until 1532.[2]

[1] Godwyn's Catalogue of Bishops.

[2] "The publication of the 'Letters and Papers of Henry VIII' (edited by the late Mr. Brewer and Mr. Gairdner) has caused a general revision of dates. Thus all the previous writers have said that Dr. Chard became Prior of Montacute in 1515, and resigned in 1525; but the Letters and Papers record that he was elected Prior on June 18th, 1514, and did not resign before the summer of 1532." Rev. F. W. Weaver, M.A., Somerset Arch. and Nat. Hist. Soc. Proceedings, vol. xxxvii.

Chard's initials, T. C., may still be seen on the parapet surmounting the oriel window, where they are sculptured beneath a rose and a mitre. The large size of the archways was no doubt necessary to allow of the passing of wagons carrying hay and other farm produce; on this account there are no obstructions to a clear passage right through. The well-executed fan vault in stone over the entrance is the only remaining piece of internal detail of any consequence, the rooms adjoining on the east side having long lost all their original character.

The south front gains much of its charm from the varied treatment of its two octagonal turrets containing the staircases; the higher one gives access to the room over the archway and to the leads; by the lower the first floor of the two-storied apartments adjoining is reached. The gateway, though lofty, does not rise considerably above the roof of the wing of which it forms the most important part, but its mass and solidity impart a dignity which must have been even more telling before the destruction of the other buildings which were approached through it. An oriel window adds to the interest of both the north and south sides: that on the north (Fig. 18) differs but slightly from the other shown on the plate. Both are brought forward on well moulded corbelling, and although the heads to the lights are of the plain, flat arched form commonly associated with Tudor architecture, bands of sunk traceried panels fill the spaces above and below the lights: similar panels, some containing heraldic carvings, fill the crenels of the lower parapet and constitute the only carved detail now discernible.

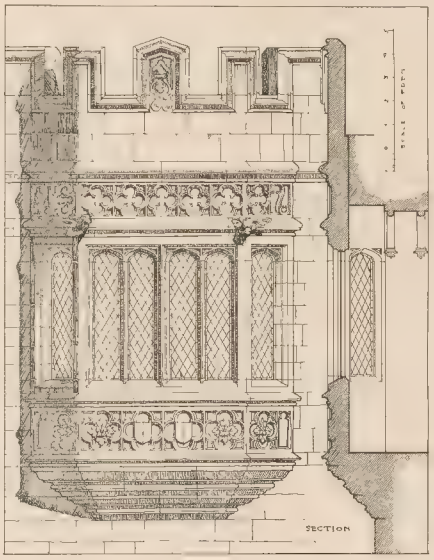


Fig. 18.—ORIEL ON NORTH SIDE OF GATEWAY.

It is not improbable that Prior Chard's building operations at Montacute were very nearly contemporary with those carried out at Forde Abbey by his great namesake. Long a moot point as to whether or no Thomas Chard, Abbot of Forde, and Thomas Chard, Prior of Montacute, were one and the same individual, the final word has been written by Sir Maxwell Lyte.[1] An interesting feature in common between Forde and Montacute is the mystery that surrounds the fate of their conventual churches. The church of Montacute Priory was burnt down in 1207, and even the site of that built to replace it is unknown.

The sole Cluniac house in Somerset, Montacute, by removing its allegiance from Cluny shortly before the dissolution of alien monasteries in 1414, was left unmolested until the general dissolution of religious houses in 1539, when the site was granted to Sir William Petre, and it has since changed hands more than once.

[1] In Somerset Record Society Proceedings, vol. viii.—"Several writers have confounded him (*i.e.* Thomas Chard, Prior of Montacute) with Thomas Chard, alias Tybbes, the last Abbot of Ford, but apart from the fact that Ford was a Cistercian House, while Montacute was Cluniac, the two men had distinctive signatures, and their styles of handwriting were different."

FORDE ABBEY, DORSET.

PLATE X

IN the account of the founding of Forde Abbey, written by a monk of the monastery, legend mingles with fact, but it is probable that in 1141, on the invitation of Adelicia, lady of the manor and daughter of Baldwin de Brion, a Cistercian abbot and twelve monks settled in the parish of Thorncombe and there awaited the erection of their monastery, the earliest portions of which were probably finished in 1165 or 1170. Of the original buildings the only notable parts remaining are the chapter house, for many years used as a chapel, and a two-storey cloister known as the 'Monks' Walk,' on the east side of the quadrangle and lit by thirteen lancet windows, now made into a servants' dormitory.

Forde Abbey went through varying fortunes, suffering not a little from time to time at the hands of its patrons, the Courtenays—the descendants of its foundress -but intellectually it ranked high.[1] Among its abbots were many distinguished men, and it was fortunate in having for abbot at the time of its greatest prosperity Thomas Chard, who, during the few years that elapsed between his accession in 1517,[2] and the downfall of religious houses in England in 1539, caused to be built what remains as the most beautiful part of the abbey and an example of Tudor work of the highest order, bearing testimony to the truth of Leland's report, that when he visited Forde he found Chard engaged "in restoring the Abbey buildings with incredible splendour and magnificence." [3]

It is not until the rising ground leading to the south has been reached that the beauty of the building and of its situation in the valley of the Axe is realized. The richly sculptured entrance tower in Chard's day formed the centre of the south front shown on Plate X; but the portico designed by Inigo Jones hides it from view from the east, and much of Chard's work has been altered and defaced by Inigo Jones or his successors. Four bays of the great hall west of the tower also are as in Chard's days, but the hall is deprived of much of its original length by the later additions of Inigo Jones, when Edmund Prideaux, the Attorney-General, was the owner of Forde. Grieve as one may that the abbey fell into the hands of the Puritan Prideaux, and that Inigo Jones's work not only ill-assorts with the late abbot's, but to some extent supplants it, the fact remains that being in the possession of an official of high standing in the Commonwealth saved the building from the desecrating hand of Cromwell's soldiers.

The entrance tower with an exceptionally fine two-storey oriel, starting about 12 feet from the ground level and carried right up to the parapet, gives the dominant note of the exterior; it is built of Ham Hill stone and not of local sandstone as are the earlier buildings. Abbot Chard, with a desire that his name should be known at least as long as his building stood, caused an inscription to be carved beneath the parapet, which also fortunately records the date of its erection in 1525. The

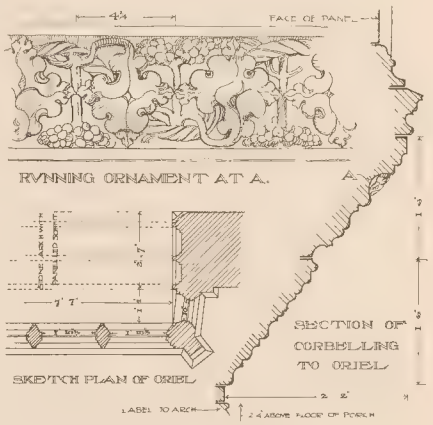

FACE OF PANEL
RUNNING ORNAMENT AT A.
SKETCH PLAN OF ORIEL
SECTION OF CORBELLING TO ORIEL
LABEL TO ARCH
2' 4" ABOVE FLOOR OF PORCH

FIG. 10 DETAILS OF ORIEL OVER ENTRANCE

[1] Fuller, in his account of John Ford, Abbot of Forde, died *circa* 1215, writes 'Ford Abbey in his time had more learning therein than three convents of the same bignesse." Worthies of England, published 1662

[2] Letters and Papers of Henry VIII, vol. ii, part 2.

[3] Collectanea Arch., vol. ii, article by G. M. Hills

oriel, which has very slightly canted sides, after the manner of that at Cerne Abbas in the same county (Plate CXLIII), measures nearly 8 feet wide internally, with a total internal depth measured from the inner wall face of 4 feet, and it is carried on very richly moulded corbelling, one hollow member of which is enriched as shown in Fig. 19. The shield in the centre of this corbelling dates from the time of Inigo Jones's alteration, when the lower lights of each storey were deprived of their intermediate mullions and the traceried heads were replaced by elliptical arches, a species of square capital at the springing and a keystone in the centre light showing conclusively the extent of the alteration.

The hall, even now 55 feet long by 27 feet 9 inches wide, suffers from the loss of two bays at the dais end, and from the blocking up of all the windows on the north side. It is apparent from the manner in which the stone shafts between the windows terminate abruptly at the top that the roof is not as originally intended to be constructed, and the elaborate wood ceiling which now obscures the unwrought roof timbers is without doubt an instance of the successful rearrangement of materials intended to be differently disposed. The very beautiful cloister walk, 82 feet long, east of the tower, and also built by Chard, is in good preservation, some of the details having been ingeniously altered by the Renaissance carvers. Of the buildings to the north of Chard's great hall or refectory a considerable mass remains, and over one of the windows 'T. C.' is sculptured in letters two feet high.

In 1528 Chard's magnificent additions to his abbey were completed, but eleven years later he and his monks surrendered at the Dissolution of 1539, and the site and buildings were given by Henry VIII to Mr. Richard Pollard; his son, Sir John Pollard, sold the property to Sir Amias Poulett, ancestor of the earl, owner of Hinton St. George, whose arms are sculptured on the outside of the cloisters. From Sir Amias it was acquired by Mr. William Rosewell, and probably in his time certain alterations of Elizabethan character took place. In 1649 Edmund Prideaux bought it from Sir Henry Rosewell, and, calling in Inigo Jones, great changes were made: since then the house has had many owners, and it is now in the possession of Mrs. Freeman Roper.

HEVER CASTLE, KENT.

PLATE XI.

IN the Eden Valley, not far from Edenbridge, stands one of the most interesting of the numerous houses to be found in Kent; some, it is true, have had a more chequered career than others, and in the case of Hever Castle much has happened to change its character and to rob it of a texture which time alone can bestow. Nevertheless, in its main lines, as regards the front shown on Plate XI, it has suffered little, and a comparison with the sketch reproduced herewith (Fig. 21) taken from an original made in 1824, shows how tenderly the old work has been handled and how slight are the differences now discernible. The stone window heads where they had crumbled away have been renewed strictly in accordance with the old, whether they were the trefoil-headed of the earlier building or the flat arched Tudor ones which had been inserted in the old walls by the sixteenth-century builders: even the portcullis is the identical one that has barred the way ever since the masons formed the deep grooves above the archway to receive it

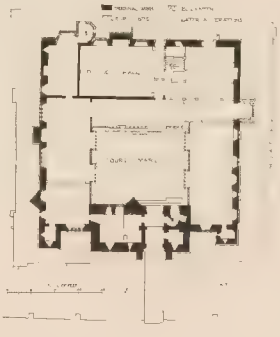


FIG. 20.—GROUND FLOOR PLAN
From a plan by Mr. F. L. Pearson

Hever shows the type of moated stronghold combined with the dwelling house on a small scale, indicative of a time of transition between the days when security was the key-note of domestic building, and those later times of luxury when comfort and beauty outweighed all other considerations. Its early date is apparent from the loopholed flanking turrets and massive central gate-tower, which, like many another, rises straight out of the moat. There seems little doubt that this front formed the entrance to the dwelling of Sir Stephen Scrope (d. 1408), but it was not until the latter half of the fifteenth century that the house can have had any pretensions to being the residential seat that it then became. Whether much building can be attributed to Sir Geoffrey Boleyn, who became possessed of the house in 1462, or whether Sir William Boleyn or his son Sir Thomas, grandson of Sir Geoffrey, created Earl of Wiltshire by Henry VIII, was the owner who transformed it to all appearances from a feudal castle to a nobleman's seat, is likely to remain undetermined.

Fig. 21. HEVER CASTLE From a sketch made in 1824 by J. C. Buckler

That the house was the scene of many meetings between the fateful Anne Boleyn and her royal suitor is well known: a fit setting for the display of these occasions was doubtless afforded by the lighter and more graceful additions of earlier Tudor days, which in contrast to the massive gray stone of the front showed colour contrasts in the brickwork of the exterior and the half timber work around the courtyard. The character of the walling, windows, and chimney shafts in red brick, may be judged from the side of the house which is visible on Plate XI.

On the death of the Earl of Wiltshire in 1539, two years after the downfall of his unfortunate daughter, Henry VIII took possession of Hever and not long afterwards, in 1541, presented it to his repudiated wife Anne of Cleves. In 1557 it was purchased by Sir Edward Waldegrave, in whose family it remained till early in the eighteenth century: in this long interval many changes were undoubtedly wrought in the interior of the house, for of all the woodwork which may be assumed to have enriched it in Tudor days none is known to remain. The panelling in the 'long gallery,' which is the oldest *in situ*, is of Jacobean date, and Nash fell into an error in introducing Henry VIII and Anne Boleyn into his drawing,[1] which has caused much controversy and needed much undoing of popular belief.

After passing through several hands, in course of which the original half timber outbuildings were destroyed, Hever Castle was bought in 1903 by Mr. W. Waldorf Astor. Much has been done since then not only to the house but also to the moat and gardens which surround it, and although the recent additions greatly exceed in extent the old work which forms the nucleus of the group, they have been carried out with strict regard to preserving the part of the original house illustrated here as far as practicable without alteration, with the result that much is left intact which under less sympathetic treatment might more easily have been rendered unrecognizable, a fate that has been only too commonly meted out to old houses throughout the length and breadth of England.

[1] Nash: 'Mansions of England in the olden time.' 4 vols. 1839-1849

SOUTH PETHERTON MANOR HOUSE, SOMERSET.

PLATE XII.

THIS beautiful example of stone-built domestic architecture, commonly known as 'King Ina's Palace,' stands in a low and secluded situation close to the village of South Petherton.

The manor belonged to the Daubeneys from the time of Henry III. Sir Giles Daubeney, the supposed builder of the greater portion of the house, was Sheriff of Bedford and Bucks in the tenth year of Henry VI, but, judging from the character of the work, not much belongs to a period earlier than the first years of Henry VII's reign, when the fine two-storey bay window was erected by the famous member of the family, Giles, Lord Daubeney. This bay, shown to a large scale on Plate XII, does not open into the great hall as was almost invariably the case throughout the fifteenth century, but into a dining room with reception rooms over, forming a separate wing to the house. This arrangement marks a step in advance upon earlier planning, by giving an importance hitherto unknown to the private apartments. The great hall forms the centre of the house, as was usual at the period, and it was the principal apartment, open from floor to roof: it retains certain of its beautiful original windows with traceried heads, some of the stone mullions of which were furnished with holes or sockets for the insertion of bars to carry movable casements of glass, which were placed *in situ* when the master of the house was at home, but supplanted by wooden shutters when he was not in residence.[1]

FIG. 22. THE PRINCIPAL FRONT OF THE HOUSE BEFORE RESTORATION
From a drawing by J. C. BUCKLER in the Taunton Museum

A massive chimney stack projecting beyond the external wall face rises from the ground level, and contracting above the eaves finishes nearly square at a considerable height: a sunk panel on the front contains a shield on which no doubt the owner's arms were sculptured.

At the time the accompanying careful drawing (Fig. 22) was made early in the nineteenth century,

[1] W. Hamilton Rogers, F.S.A.: 'Memorials of the West,' 1888

the structure seems to have suffered little more than the blocking up of a few windows, but since then it has passed through such a vigorous restoration that much of its character has been irretrievably lost. The bay, however, fortunately remains practically untouched, all the traceried heads to the window lights and sculptured shields being perfectly sharp.

BINGHAM'S MELCOMBE, DORSET.

PLATE XII.

ABOUT midway between Dorchester and Blandford, at the end of a narrow valley, and surrounded by steep hills, lies Bingham's Melcombe manor house, until a few years ago the home of the Binghams, a family into whose possession it came by the marriage, early in the thirteenth century, of Robert de Bingham with the daughter and heiress of Robert Turbeville, whose property it was.

Probably the oldest part of the building is the gatehouse, which, judging from its heavy buttresses and barred doors, the thickness of its walls, and its lack of elegance, was built with a view to imparting a sense of security. It stands immediately in front of the house, obscuring it from the outer world, but directly the courtyard is reached the charm of the house it guards is apparent.

It may be owing to its position, protected by hills from the highway and ten miles distant from either town or railway station, that Bingham's Melcombe, during centuries of development and progress, has kept its original character to an exceptional extent, mellowed by the sun and tempered by the weather.

Irregularities such as are met with here, not only in the entire lack of symmetry, but also in the setting out of the walls, do not make a stately building monumental in character, but in this case they have helped to the making of a house in which exquisite detail mingles with splendid masonry, and of which the restfulness and beauty linger in the memory. It is perhaps not fanciful to attribute the feeling of home with which Bingham's Melcombe strikes the onlooker to the fact of its having been in the possession of one family almost without intermission for so many centuries; while from the inventory of goods[1] taken in the reign of Elizabeth, it is clear that the house has suffered but little alteration since then.

The old hall with its projecting oriel is architecturally the most interesting feature of the exterior. This gabled oriel, shown on Plate XII, forms an addition to the original great hall and is built of local stone with Ham Hill stone for all wrought work; it measures externally about 16 feet wide by 13 feet 6 inches deep, and opens out of the hall by means of a wide stone arch. The introduction of the panel in which the Bingham arms are sculptured in high relief is most effectively contrived between the upper and lower windows, and the hollow sided projections at the angles carried up above the base of the gable and finished with sculptured finials combine to render this one of the most beautiful pieces of Tudor stonework in the country.

The detail of the sculptured panel and the presence in the coloured glass of the arms of Philip and Mary suggest that the oriel was built some time during the reign of Mary, but when compared with the entrance to Montacute House, Plate LXIX, there seems to be every likelihood, in the absence of definite records, that it is earlier in date than usually stated.

The gardens at Bingham's Melcombe, as in the case of many of the West Country manor houses, are luxuriant and beautiful. The yew hedge, one of the largest in the country, dates from the reign of Henry VIII.

Perhaps the most noteworthy of the Binghams was Sir Richard Bingham, who died at the age of 70 in 1598, and whose epitaph in Westminster Abbey testifies to his noble qualities and distinguished career.[2]

[1] 'Archæol[illegible]cal Journal,' Vol. XVII [2] Heath and Prideaux, 'Some Dorset Manor Houses,' 1907

THE BISHOP'S PALACE, HATFIELD, HERTFORDSHIRE.

PLATE XIII.

FROM early times Hatfield was the property of the Abbey of Ely. When, in 1109, Ely was made an episcopal see, and the abbot became a bishop, the manors belonging to the Church were divided between the bishop and the monks: amongst his unfairly large share the bishop retained Hatfield, and from that date until the dissolution of religious houses in the reign of Henry VIII, it was a palace of the bishops of Ely. Of this extensive quadrangular building,[1] which must have been of considerable architectural interest, only the west wing is still standing. The outer side of this is shown on Plate XIII, which, although representing the general character of the building admirably, hardly suggests the beautiful colouring which is its special charm.

Fig. 23. SKETCH OF THE GATE TOWER. By Wm. Twopeny

It is the work of Bishop Morton, who rebuilt it about the year 1480. He succeeded to the see of Ely in 1478, a position which he held until 1486 when he became Archbishop of Canterbury, and 'Being yet Bishop of Ely he bestowed great cost upon his house at Hatfield.'[2] To this man, remarkable alike for his knowledge and practice of the arts and for his statesmanship, is given the credit of the union of the houses of Lancaster and York in the marriage of Henry VII with Elizabeth of York.

The whole of the walling is of red brick, with diapers introduced which serve to impart interest and texture to the large unbroken surfaces of the tower and staircase turret in particular. Some of these diapers are of geometrical design, and they can be seen better in the sketch (Fig. 23) than on the plate, as they do not stand out at all prominently now. The mullioned windows with arched and moulded heads are good examples of brick construction, and in fact the logical manner in which everything is constructed of that material goes far in producing the harmony which characterizes the building. After exposure to the weather for more than four centuries the brickwork is still in very good preservation. Internally the lofty open timber roof, of good design, is all that remains to suggest the past high status of the building and its occupants.

In 1538 Henry VIII obtained possession of Hatfield from Bishop Goodrich in exchange for other lands, and it thus became a royal palace. Tradition relates that the wing still standing was the part of the palace used by Elizabeth during the earlier part of her residence there: the other wings were probably pulled down when the existing Hatfield House was built by Sir Robert Cecil, younger son of the Lord Treasurer, who had in 1603 received Hatfield from James I in exchange for Theobalds Park in the same county. Since his day what remains of the former bishop's palace has been transformed into a luxuriously fitted stable.

[1] A plan of it is given in Robinson's 'History of Hatfield House,' Plate 9. [2] Godwyn's 'Category of Bishops.'

THE MOTE HOUSE, IGHTHAM, KENT.

PLATE XIV.

IN the parish of Ightham, about five miles from Sevenoaks, stands Ightham Mote, an exceptionally charming example of a well-preserved moated manor house. The name is probably derived from the fact that the original owners of the property built their house on the site of the Witenagemote, the Saxon name for the meeting-place of the council of the district.[1]

Entirely surrounded by a moat, the house rises directly out of the water, and is approached by three bridges, two of stone on the east and west sides respectively, and the third of wood on the north side; they are indicated on the plans of the house (Fig. 24). The delightful country and its own gardens form a fit setting for this building, with its rich medley of masonry and brickwork, timber-work, and red-tiled roofs. This variety in the architecture, which adds so much to the charm of the house, to a large extent renders definite knowledge of the dates of the various building undertakings all but an impossibility.

The east wing, in which is the great hall, the old chapel, the kitchens and a few bedrooms and living rooms at one time probably comprised the whole house, and it is believed to be the work of Sir Thomas Cawne, or Couen (*circa* 1340-1350), the other wings and the gatehouse being added as the requirements and wealth of the owners increased.

Sir Thomas Cawne lived to enjoy the possession of Ightham Mote for many years, and it is thought that the two gables with richly carved barge boards, in which the rose, thistle, and shamrock are intertwined, belonging to two rooms in the north end of this eastern block, shown on Plate XIV. formed part of his work.

After the death of Sir Thomas Cawne the property came into the De Haut family and remained in their possession until the end of the fifteenth century, with the exception of three years in the reign of

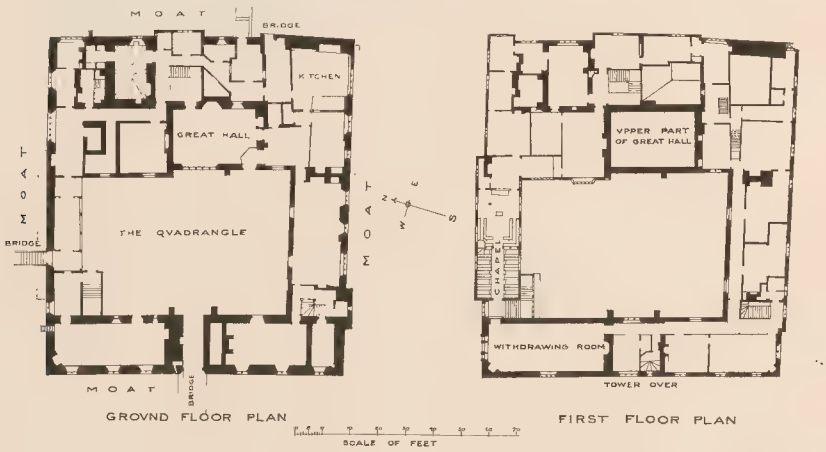


FIG. 24. IGHTHAM MOTE. PLANS.

Richard III, when, Richard Haut being attainted, the property was given to Brackenbury. To Edward Haut, who was a favourite of Henry VII, and his wife related to the Queen, is attributed the greater

[1] The correct spelling of Ightham is eightham.

part of the gatehouse on the west side, the most likely date being *circa* 1486. The exceptionally fine oak gates still remain, and the narrow slit beside them on the north side, communicating with the interior by means of an L-shaped opening, points to the necessity for precaution, which at that time was very real.

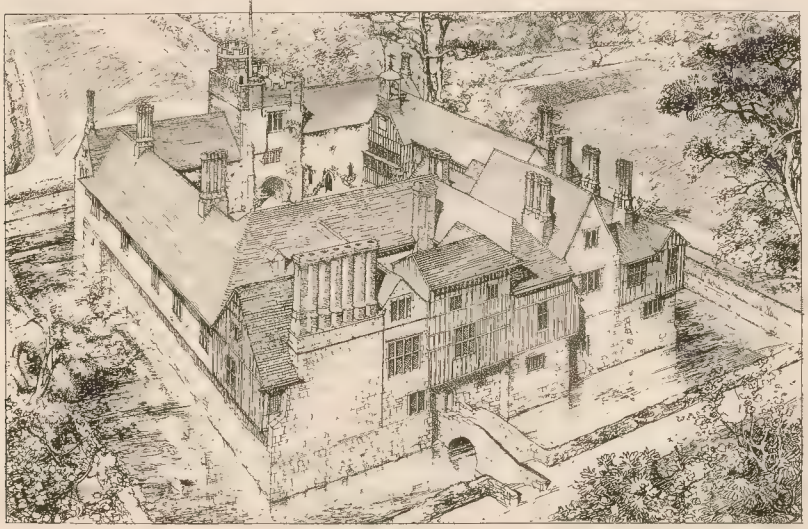


Fig. 25.—BIRD'S-EYE VIEW FROM THE SOUTH EAST

The arms of Sir Richard Clement in a window of the tower suggest that he added this window on acquiring the property some fifty years later. But Sir Richard Clement's principal addition was that of the chapel on the first floor, a very beautiful piece of Tudor work, approached by a wood staircase from the courtyard. It is generally known as the 'New Chapel,' and is constructed of timber overhanging the moat on the north side and covered internally with a four-centred boarded wagon roof, ceiled behind the rafters and evidently once richly treated in colour, traces of Tudor badges, etc., being still visible. The east end is panelled entirely with linen fold panels, with a small doorway on each side of the altar-pace, one leading to the priest's room. The date usually assigned to this chapel is 1520-1530. It is interesting to note the similarity between some of the carved panels of the pulpit here and others at Layer Marney Hall, Essex, shown on Plate CLXI.

The old chapel has long been disused, but the vaulted crypt beneath it remains intact, and it is entered through a later doorway with massive oak doors, the meeting stiles of which are carved with several different patterns resembling those on the screen in the Strangers' Hall, Norwich (Plate LXXVII).

On entering the cobbled courtyard, the entrance doorway of the great hall, which is nearly opposite the gatehouse, is conspicuous, and it is seen that stone and half-timber mingle here as much as externally. The great hall, which is not visible from the east side as it is set back from the line of the moat and obscured by the office buildings shown in the bird's-eye view (Fig. 25), has a lofty open timber roof with a single stone arch spanning it near the south end and not in the middle, so as to clear the fireplace; the arch springs from stone corbels, and it is so similar in detail to the other well-known

example at Mayfield, Sussex, that apparently both are the work of the same designer.[1] Facing the entrance doorway a beautiful two-light window, with cusped heads and curtain arch, rather conclusively proves from its position that there cannot have been the usual passage way or 'screens' to this hall.

FIG. 26. IGHTHAM MOTE. WROUGHT IRON HANDLE.

The fireplace and large five-light window were in all probability added by Edward Haut at the time that he built the gatehouse, in spite of the fact that the arms of Sir Richard Clement appear in the glass of the window.[2]

FIG. 27. IGHTHAM MOTE. WROUGHT IRON ESCUTCHEON.

The south wing seems to be of two periods, the lower storey entirely of stone being of the same date as the west front, but containing a variety of windows obviously of different dates. The overhanging upper floor of timber has unfortunately been completely covered with cement, which makes it most monotonous in comparison with the mellow colouring and varied texture of the rest of the walling. It may be assumed to be the work of Sir William Selby, who bought the property towards the end of the reign of Elizabeth. His coat of arms appears on the face of the west tower, and it is possible that the upper floor of the west wing is also an addition of his. It contains the withdrawing room with its fine Jacobean chimney-piece, and the walls above the dado are covered with rare Chinese paper most decorative in effect. Ightham Mote remained in the possession of the Selby family until recent years, when it became the property of Mr. F. Colyer Fergusson.

SOUTH WRAXALL MANOR HOUSE, WILTS.

PLATES XV AND XVI

UNLIKE most of the manor houses built in the fifteenth and sixteenth centuries, South Wraxall has had the good fortune to remain in the possession of one family, and as a result the alterations and additions have been more gradual and less drastic than in many cases.

The house stands on the east side of the forecourt, and to the right of the gatehouse on entering, as at Great Chalfield. These two manor houses have many points in common, as may be seen by comparing the front of South Wraxall (Plates XV and XVI) with that of Great Chalfield (Plates II and III), while the plans of the two houses are very similar in some respects. South Wraxall was originally a part of the Manor of Bradford, one of the temporalities belonging to the Abbey of Shaftesbury, and very little of its history is known before it became the property of Robert Long.[3] His name appears as Commissioner of Peace, 1426, M.P. for Wilts in 1433, and his death is recorded in 1447. The date of the original house, which was built by him, can thus be assigned to the second quarter of the fifteenth century; the parts of this now remaining, shown in black on the plan (Fig. 28) are the great hall with its porch and two oriels; the parlour at the south end, with kitchens adjoining, and the host's chamber over; and the buttery, north of the hall, with the guests' chamber over; the two latter being approached through the oriels. The hall remains nearly intact: it measures about 32 feet in length, including the 'screens,' 20 feet in width, and 20 feet high to the springing of the open timber roof which is of the early hammer beam type, with rich mouldings to the principals and cornice: the shields on the corbels seem to have been added nearly a century later. Next in date, and very little later than the hall, is the block of offices at the north-east angle of the courtyard, which at the time of their erection was detached from the main block; the original roof with moulded principals and wind braces with pierced cusping still remains above the modern ceilings.

[1] J. Oldrid Scott in 'Archæologia Cantiana,' vol. xxiv.

[2] Major-Gen. Luard in 'The Builder,' 15th July, 1893.

[3] Leland, in his 'Itinerar.es,' derives the name from an ancestor, a "stout felawe," on that account designated long Thomas, and "Long after was usurpid for the name of the family."

By the end of the fifteenth century the courtyard had apparently been enclosed by walls, and the part on the west side with doorway leading to plaisaunce was probably erected then. Early in the sixteenth century the entrance gateway, with porter's dwelling over, and the buildings connecting it with the parlour were erected by Robert Long's grandson Sir Thomas, whose badge, the fetterlock, which he adopted on inheriting the property of Draycot, Wilts, appears on one of the brackets in the hall, as well as over the arch of the gateway. Originally the gateway only extended to about fourteen feet from the front or south face, and the quoin is visible on the west side, as well as a blocked-up doorway forming a foot entrance from the outside. Above the archway is a good oriel shown on Plates XVI and CXLIII, which was originally roofed by means of stone water tabling, as in the example still remaining at Great Chalfield; this, however, has all disappeared. Only one fragment of the fine glass which filled the lights, and told of Sir Thomas Long's share in Henry VII's pursuit of Perkin Warbeck in 1496, still remains. The shield in the centre of the corbelling bears the original arms of Long, a lion rampant.

Fig. 28. SOUTH WRAXALL MANOR HOUSE. GROUND PLAN.
From a drawing by C. E. Ponting, F.S.A.

Certainly not later than the gateway, and probably about the same period, the dining-room with new guest's chamber over was added: there is little to indicate that it is so early in date, but it has been discovered that the Tudor roof still exists above the flat ceiling.[1]

Extensive alterations were carried out during the latter part of the reign of Elizabeth, and the early part of the reign of James I, when the character of the principal front was materially changed. The withdrawing-room on the first floor was then remodelled under Sir Walter Long, Knt., and the large eight-light mullioned and transomed window with the three lights on the return face was built. The ingenious manner in which the old roof over this wing was kept, and a portion of the original support of the wall-plate retained, occasioning a curious angular projection inside the room, has been fully explained and illustrated elsewhere.[2] At the same time a fireplace was added to the hall, the chimney-piece bearing the date 1598: and the existing oak screen dates from about the same time. A new kitchen was also added to the east of the south wing, with a covered way along one side of the court supported by a colonnade.

About a century later many minor innovations were made which tended to detract from, and in some cases obscure, the original character of the house, but since then much has been done to efface these; under the present owner, Mr. E. Richardson Cox, further alterations have been carried out.

[1] C. E. Ponting, F.S.A. Notes on South Wraxall Manor House. 'The Reliquary,' vol. ii, No. 2. New series
[2] J. A. Gotch, F.S.A., 'Architecture of the Renaissance in England,' vol. ii.

MANOR HOUSE, LYDDINGTON, KNOWN AS THE "BEDE HOUSE," RUTLANDSHIRE.

PLATE XVII.

SITUATED in a luxuriant valley watered by the river Welland and near the eastern border of Leicestershire, Lyddington, once a town of importance, is now a small village. The most interesting building there, both architecturally and historically, is the Bishop's Palace, now the Hospital or Bede House, the south front of which is shown on the plate. Although it is generally described as the "Bede House" it has none of the characteristics peculiar to such institutions at Higham Ferrers, Stamford and elsewhere, in which the principal apartment served alike for hall and dormitory, and was separated from the chapel by a screen only.

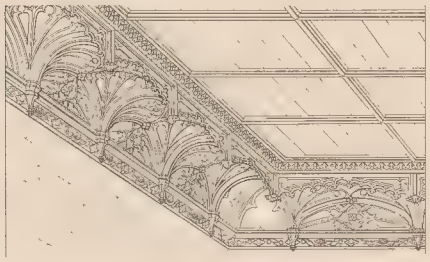


FIG. 29.—OAK CEILING WITH COVE TO THE HALL.

From very early times Lyddington was Church property, forming part of a manor belonging to the bishops of Lincoln: a licence to crenellate the manor house was granted and what is now the "Bede House" originally to Bishop Burghersh in the tenth year of Edward III, formed part of the Bishop's Palace. The bishopric of Lincoln extended over several counties, and Lyddington would be a convenient resting place for the bishop when making a visitation of this part of his diocese. After the Reformation Bishop Holbech in the reign of Edward VI gave up the palace to the Crown, but on what conditions it does not appear. It was shortly afterwards granted by the King to Gregory, Lord Cromwell and his wife for their lives. In 1552 the reversion in fee was granted to William Cecil, Lord Burghley. His son, Thomas, created Earl of Exeter by James I, converted this building in 1602 into an almshouse to accommodate twelve poor men, two women nurses and a warden, giving it the name of Jesus Hospital and amply endowing it.

FIG. 30.—STAINED GLASS
From a drawing by C. WINSTON

The greater part of the building as it now stands appears to have been erected in the reign of Henry VII, and much of its charm is due to the rich tone of the brown iron-stone with soft gray stone dressings of which it is built. The boldness of the chimney-stacks, the irregularities of the projections all round the building, and the large transomed windows, all combine to produce many picturesque groups, and the ecclesiastical character which stamps the whole is specially noticeable on the north side, where a cloister affords covered access to the dwellings of the inmates. At the east end of the south front two bays, on which

the date 1767 occurs on a tablet, have been added as closely on the lines of the old work as the understanding of it at the time would allow.

The hall, which measures about 47 feet long, 20 feet wide and 14 feet high, occupies the greater part of the single storey building shown on Plate XVII: it has a flat oak boarded and ribbed ceiling, which is coved all round in a very elaborate and unusual way. The cove, which springs from a moulded and carved cornice, is treated after the manner of a fan vault (Fig. 29). All the surfaces are traceried, and a cornice with pendants spaced in relation to the compartments of the cove and to the ribs on the ceiling completes the design.

Fig. 31. LYDDINGTON. STAINED GLASS

There are still many interesting relics of episcopal days to be seen not only in the woodwork, but also in the fragments of stained glass which once filled the windows of the hall and of the warden's room. The best was in the windows of the hall where the arms of several bishops of Lincoln were worked in with the diamond quarries. The red rose and the words *Delectare in dno* and *Deus exaltacio mea* arranged diagonally were several times repeated; one instance is shown in Fig. 30, and another example of the various designs in which the mottoes are arranged with floral devices is given in Fig. 31.

OCKWELLS MANOR HOUSE, BERKSHIRE.

PLATE XVIII.

THE Manor of Ockholt or Ockwells belonged as early as the reign of Henry III to the Norreys family, when in 1267 it was granted by the King to Richard de Norreys, 'Cook' to the Queen. The present house was built by John Norreys, who held offices under Henry VI and Edward IV, the latter of whom conferred on him the honour of knighthood. From his will made in 1465, it appears that at that date the house was not finished, and presumably it was not until the succeeding reign that Sir John finally accomplished the beautiful work which he had begun, although the arms of Henry VI with antelope supporters in the windows of the hall oriel have been considered by some authorities evidence that the house was completed during that monarch's lifetime.[1]

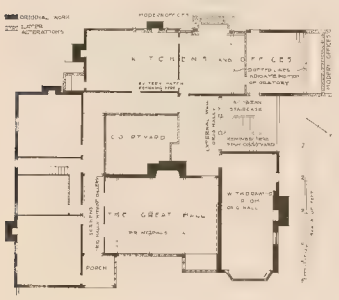


Fig. 32.—GROUND PLAN.
From a plan by Mr. Leonard Williams.

Originally the house and outbuildings enclosed two courtyards; of the outer one, however, nothing of importance remains. But the main structure, even after a destructive fire in the last quarter of the eighteenth century, and after numerous alterations which have destroyed its uniformity, is sufficiently perfect to be one of the best examples of a large fifteenth-century timber-built dwelling to be found anywhere in England. The plan of the house (Fig. 32) shows the small inner courtyard, of which the hall forms one side: along the three remaining sides ran a two-storey wooden cloister, or corridor, but only two sides remain, as the north was taken down when a staircase since removed to its present position was added. The principal front of the house facing

[1] 'Ecclesiastical and Architectural Topography of England.' Part 2. Oxford, 1848-1855.

east, shown on Plate XVIII, consists of the great hall with a porch at the south end carried up two storeys and balanced by a gabled oriel at the daïs end; both of these projections are flanked by the large gables of the withdrawing-rooms, and it is interesting to note the similarity between the main lines of the composition of this half-timber house, and those of the stone-built house already described at Great Chalfield (Plate II). The porch gives direct access to the 'screens,' and there is also a smaller doorway within it on the south side in a similar position to one at Ufton Court in the same county. The outer doorway is now restored to its original dimensions, it having been at some time reduced in width to the complete loss of its proportions, and the mutilation of its spirited carved spandrils.[1]

Fig. 33.—OCKWELLS MANOR HOUSE. TIMBER GABLE FROM THE EAST FRONT

No false note disturbs the colour harmony of this front: the silvery-gray of the oak and the mellow tints of the thin bricks which fill in the spaces between the uprights combine beautifully in the setting of foliage around the house. The large expanse of tile roof, unbroken by any chimney-stack, and the restful lines of the front invite the eye to dwell on the delicate timber work to the gables (Fig. 33), and the rich detail of the barge boards; a detail of one will be found on Plate CLVII.

To the south of the hall is the present dining-room, originally the principal withdrawing-room, with a good timber-framed bay window. The rebuilding of this bay has been carried out with much skill and most commendable conservatism: the foundations existed below the ground, and the mortise holes where the main timbers had been removed gave clear indications of the missing parts.

Internally the great hall has suffered but little, and the open timber roof in four bays with curved and moulded principals without ties has survived unaltered; the oak screen with two wide openings, in which doors do not appear ever to have been hung, also remains intact. But the most precious possession of Ockwells is undoubtedly the coloured glass in the oriel and in the windows on the east side of the hall. This glass, powerful in the rendering of armorial devices in rich blue, red, black and yellow on a white ground, is sumptuous in effect, and gives some idea of what other halls have lost through the destruction of heraldic glass which filled, or partly filled, the majority of oriel and bay windows in the fifteenth and sixteenth centuries.[2] Among the arms emblazoned in the windows are those of Henry VI and his Queen, Margaret of Anjou, with the coat of Norreys many times repeated; and their motto, *ffeythfully serve*, arranged diagonally figures prominently: the motto *humble et loiall* also occurs.

Fig. 34. OCKWELLS MANOR HOUSE. HERALDIC GLASS

The house remained in the possession of the Norreys family until some time in the sixteenth century, when the Fettiplace family acquired it. After passing through other hands it was for some time used as a farm house, but all traces of the havoc wrought upon it at that period have been effaced by the present owner, Sir Edward Barry.

The illustrations in Turner and Parker's 'Domestic Architecture in England during the Middle Ages,' and in Nash's 'Mansions of England,' show it thus: the spandrils have been refixed in their original positions, and a piece carefully added in the centre.

[2] The preservation of the Ockwells glass is attributable to its removal to Taplow Court, where it was stored away in safety over troublous times. The arms are enumerated in Lyson's 'Magna Britannia,' vol. i, part ii.

PART OF CARVED OAK FRIEZE FROM A HOUSE IN ST. PETER'S, CANTERBURY.

BREDE PLACE, SUSSEX.

PLATES XIX AND XX.

IN the fifteenth and sixteenth centuries Brede Place—at one time known as Ford's Place, from the name of its early owners, the atte Fordes—belonged to the family of Oxenbridge. On the floor of Brede Church may still be seen what remains of the brasses of Robert and Anne Oxenbridge, the parents of Sir Goddard, whose stone tomb stands in the chapel, and on it are the Oxenbridge arms impaling those of his two wives, Etchingham and Fiennes. By his matrimonial alliances Sir Goddard raised his family in degree as in material prosperity, and during his ownership of Brede, from 1497 to 1531, he made great additions to the manor house previously erected, *circa* 1380, by the atte Fordes.

The total demolition of the northern part of the building, in which the kitchens and offices were situated, has undoubtedly divested the plan of much of its interest and reduced it to the simple proportions shown in Fig. 35. The older stone-built portions are indicated on this plan by solid black walls, and the brick additions by hatched walls, from which it is at once apparent that the porch and bay illustrated on Plate XIX belong to the work carried out by Sir Goddard Oxenbridge, probably about the year 1500. Sir Goddard used the small red bricks which at that time were in general use in the south and east of England, with dressings of Caen stone. As the earlier and larger part of the house, including the chapel at the south-west angle, is built of the sandstone of the neighbourhood, clear indication of the extent of the additions in Tudor times is afforded by the difference in material.

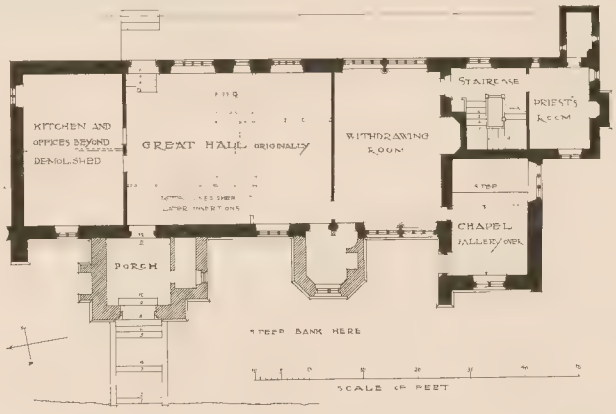


FIG. 35.—GROUND PLAN.

Considerable difficulty, however, in following the original plan of the building is caused by the alterations made when Brede Place was transformed into a farm-house early in the seventeenth century. Some of these alterations have been since obliterated, and the porch and porter's room beside it restored

to their former state; but the division of the great hall by a cross wall containing fireplaces, and carrying a massive brick chimney stack, which rises above the ridge, has done much to rob the house of its character both internally and externally.

The whole of the principal front, of which the galleried chapel forms the southern part, is given on Plate XX together with details of the porch, in which stone and brick combine so effectively This front certainly gains much from its elevated position on the slope of a hill, with rapidly falling ground on two sides necessitating a number of external steps leading up to the entrance.

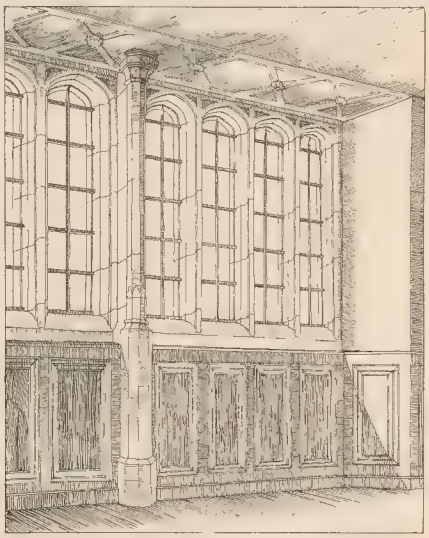


Fig. 36.—BREDE PLACE. INTERIOR OF WITHDRAWING-ROOM WINDOW.

The great hall which occupied the whole height of the house, with an open timber roof, divided the withdrawing-rooms from the kitchens, and was lighted by stone mullioned windows on the east and west sides; they have not survived, but that on the west side is restored on the drawing above referred to. A necessary condition of this arrangement of a great central hall, seen in so many of the earlier houses illustrated in this volume, is that communication is interrupted on the upper floors between the two ends of the house, resulting in great inconvenience, which present day occupiers are often at a loss to remedy.

At the south-west angle of the hall two narrow arched openings give access to the brick turret, which takes the place of the bay window or oriel generally found in this position. This turret or bay, which has canted angles, is one of the principal features of the front of the house: it was originally carried up another storey and finished with a brick parapet as shown on the drawing, but it was lowered long since and is now roofed with a hipped tile roof. To the south of the hall extending the entire breadth of the house is the withdrawing-room, upon which much beautiful detail has been lavished. The whole width of its eastern end is taken up with an eight-light window constructed of Caen stone, with a slender pier in the centre (Fig. 36), while a six-light window similarly treated lights the room from the western end. The delicacy of the slender octagonal shafts, hollow sided for the greater part of their height, with moulded capitals, around which the little plaster ribs of the ceiling follow, is very telling, and the abrupt termination of the plaster ribs on a line with the soffits has undoubtedly been brought about by the destruction of the original ceiling. In the spandrils of the fireplace in this room the double rose and fleur-de-lis indicate the reign of Henry VII as the possible date of its execution, while the stone chimney-piece in the room over it on the first floor, found on Plate CLXVII, is remarkable for the beauty of its lines and the richness of its carving. The oak staircase, by means of which this room is approached, consists of short flights

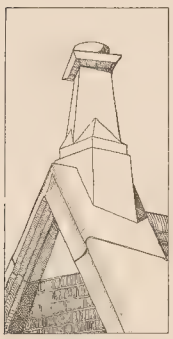


Fig. 37.—BREDE PLACE. FINIAL TO PORCH

set out round a rectangular well hole, provided at convenient levels with thick slabs of oak between the newels whereon, tradition states, retainers slept and kept guard during troublous times.

Shortly after the old manor house became a farm house the Oxenbridges sold their Sussex estate, the greater part of it being bought in 1671 by Alderman Frewen of Brickwall, near Northiam; in 1708 Sir Edward Frewen bought the remainder, including Brede Place, which has since been retained in the possession of that family, and forms one of their residences.

COTEHELE, CORNWALL.

PLATES XXI AND XXII.

DEEP in woods, chiefly of Spanish chestnut, on the Cornish bank of the river Tamar, stands the magnificent dwelling built for the most part by Sir Richard Edgecumbe in the reign of Henry VII. Far less than most Tudor houses has Cotehele suffered from ill fortune and consequent neglect, and it has been exceptionally free from later alterations and 'improvements.' Sir Richard and his son Piers[1] seem to have been the builders of the family, and their successors were content with keeping in repair the beautiful work of their ancestors.

Cotehele, which lies in the ancient parish of Calstock, came into the Edgecumbe family in the reign of Edward III, and it is possible that some part of the present house was then standing, and that Sir Richard began his work with additions—albeit on a magnificent scale—to the original structure. This theory is supported by the description of the buildings at Cotehele, written about 1600 by Carew,[2] who referred to them as 'Ancient, large, strong and fayre.'

FIG. 38.—GROUND FLOOR PLAN.

The plan of the house (Fig. 38) shows the double courtyard with the great hall and dining-parlour occupying the south side of the principal court (Plate XXII). As the entrance to the hall is opposite the gateway and quite removed from the angle, it is in consequence thrown considerably nearer to the upper end than was usual at a period when the arrangement of 'screens' was seldom departed from. The hall measures about 22 feet by 42 feet long, and is spanned by a good open timber roof with arched braces (Fig. 39). No oriel projects beyond the external wall, but internally the low window-sill to the large four-light transomed window, and the containing arch which spans the inner thickness of the wall, make its absence scarce apparent. Most of the front of the hall and the whole of the tower behind it, as well as the gateway with its embattled parapet, are built of granite; in the other parts a mixture of stone is used with patches of granite: this suggests that the construction is of different dates.

Throughout his career Sir Richard Edgecumbe was a staunch and daring partisan of Henry Tudor

[1] 'British Archæological Association Journal,' vol. xxxiii.

[2] Richard Carew, 'The Survey of Cornwall.' London, 1602

and the house of Lancaster,[1] a circumstance which accounts for much that underlies his architecture. The primary object of the building of Cotehele was security, and to this end beauty externally, and to a large extent comfort internally, were sacrificed. The signs of warlike times are seen in the earlier parts erected by Sir Richard: the gatehouse with its small wicket door rendering the entrance of any without close scrutiny impossible: the rooms above it, stated by tradition to be for the accommodation of soldiery, and the whole of the entrance court, suggest a safe retreat rather than the luxurious home of an English nobleman. The embattled tower at the western angle with its large windows—a pleasant change from the loopholes suggestive of muskets rather than light or air—was probably the only part of Cotehele built after political dangers had ceased, and Sir Richard's position was secured by the favour of Henry VII.

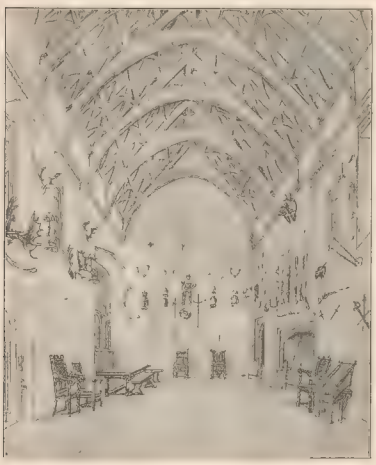


FIG. 39. COTEHELE INTERIOR OF THE GREAT HALL
From a sketch by J. C. BUCKLER

One of Cotehele's charms is that not only are the rooms still standing as in the sixteenth century, but that they also contain their furniture and many decorative fittings. Of considerable interest and beauty are the tapestries and stained glass: some of the armour which hangs upon the walls is of the time of Charles I.

According to Carew rich gifts were showered on the chapel by the Edgecumbe family. It was probably Lady Jane Edgecumbe, the wife of Sir Piers, son of Sir Richard, who gave the painted windows, the screen and richly embroidered altar-cloths. The chapel, which can be entered from the parlour, projects into the retainers' court, and a south door was probably provided for the use of the domestics, and the 'certaine poore people, whom the owners used to releeve': the almshouses erected by their charity were possibly the buildings on the west side of the courtyard.

Over the parlour there was originally one large bedroom with a fine timber arched roof; subsequently the room was divided into two, and new ceilings were put up obscuring the original roof, which still exists. In the eastern angle of one of these rooms a small quatrefoil aperture gave vision to the lord or lady of what passed in the hall below, a favourite device at this period. A view into the chapel could be obtained from the opposite angle where there is a large recess, probably used as an oratory.

The most striking feature of the west front is the western tower, already alluded to as being built more for comfort and less for defence than the rest of the house, and it affords a fine view of the beautiful country around. Probably this consideration influenced its erection not a little, as the richly wooded surroundings of Cotehele rendered a view from the lower windows almost impossible before the great blizzard of March, 1891, which uprooted a vast number of the stateliest trees.[2]

[1] 'Cothele Illustrated.' Nicholas Condy.

[2] Carew's curious derivation of the name Cotehele from the French *courtaile*, English *cote tail*, because 'here the saltwater course is straightened by the encroaching banks,' is not without interest, but a more probable origin is the ancient Cornish *coit*, a wood, and *hel* a river—the wood by the river.

EAST BARSHAM MANOR HOUSE, NORFOLK.

PLATES XXIII AND XXIV.

OF all the brick-built houses which remain to tell of the wealth and prosperity of the eastern counties at the beginning of the sixteenth century, none is more widely famed than East Barsham. This house, which stands midway between the towns of Walsingham and Fakenham, is known also as Wolterton Manor House, and must not be confused with the other Wolterton to the north of Aylsham. It came into the possession of the Fermor family late in the fifteenth century, by the marriage of Henry Fermor with Margaret, the widow of John Wode, whose family had owned the property for many generations. Henry Fermor, who was knighted in 1533, was dwelling in the manor house of Wolterton in 1514, and in 1518 Roger Wode, his stepson, bequeathed the manor to his step-brother, William Fermor, son of Henry, but Henry was one of the executors and retained control of the property during the remainder of his lifetime. This helps to explain the two building dates which are generally admitted and borne out by the character of the architecture. The arms of the Fermor family occur on the work of both periods, but less prominently than was customary in those days for the founder's arms.

FIG. 40. GENERAL VIEW OF THE SOUTH FRONT AND GATEHOUSE.

It would seem that during Roger's minority the earlier part of the house, which includes the great hall with its large bay window and the porch, was carried out in the first years of the sixteenth century. The porch seen on Plate XXIII is largely built of flint with stone quoins, and the richly moulded pointed arch gives the lower storey an ecclesiastical character. Sculptured in stone over the arch are the arms of England and France, with the griffin and greyhound supporters of Henry VII, which were also used by Henry VIII in the earlier part of his reign.

The gatehouse, standing about 45 feet away from the south front and in a line with the porch, is of later date, and was probably erected by Sir William Fermor, who succeeded his father in 1534. The general view (Fig. 40) shows the grouping of this gatehouse with the rest of the structure. The date 1538, according to Blomefield,[1] occurred in the glass of one of the large windows, indicating that building work of some description was in progress at that time. The outer face of the gatehouse bears the royal arms elaborately carved to a large scale above the depressed archway, but the supporters in this case are the lion and griffin of Henry VIII.

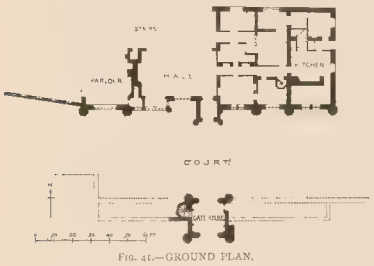


FIG. 41.—GROUND PLAN.

The mutilated state of nearly all that is left of this beautiful house renders it almost impossible to determine the full extent of the original plan (Fig. 41). Although it is hardly likely that there never was a moat, no sign of one can now be detected, and precautions for defence seem to have been singularly

[1] 'History and Antiquities of Norfolk,' vol. vii, where the heraldic glass is also described. This fine glass was removed from the house to East Dereham by Sir John Fenn.

disregarded. Some suggestion of a stronghold, however, is imparted to the long south front by the tower which rises well above the general level of the rest of the building.[1]

There is nothing particularly distinctive about the plan of the house or of its forecourt, but much of the detail which is lavished upon the exterior is of a very unusual description. Most of the walling is built of thin red brick (five courses including joints rising about 1 foot), mellowed with age to a warm rich red, in which diaper work is sparingly introduced. The traceries, moulded bricks, and window heads exhibit no characteristics unfamiliar to the native craftsman, but here and at Great Snoring Rectory near by, intermixed with this native work is much ornament in terra-cotta which betrays a foreign and presumably an Italian hand. Built into the friezes and dotted about in the angle turrets of the tower, are small rectangular plaques, on which not only the royal badges of the lion rampant, fleur-de-lis, and the Tudor rose, modelled in high relief repeatedly occur, but also interspersed with them the heads of a man and a woman, which in their modelling are as foreign to England as the terra-cotta work found at Hampton Court, Layer Marney and elsewhere. The tops of the pinnacles and the parapets to porch and tower no longer exist as drawn by Pugin and as shown on Plate XXIV, but fortunately the cluster of ten chimney shafts remains intact at the west end above a tremendous pile of brickwork, which at one time formed the end wall of the great hall in which the fireplaces to the hall and adjoining parlour were contained. It is seldom that the fireplace is found at the dais end of the hall as in this instance, but the grouping of the fireplaces resulted in the fine chimney stack rising above the tiled roof: the upper part of the stack is shown in detail on Plate CL.

From the Fermors the manor passed in the reign of Charles I to the Calthorpes: early in the eighteenth century Sir Thomas L'Estrange obtained possession of it through marriage, and it is now the property of Lord Hastings.

THORPLAND HALL, NORFOLK.

THE history of this house runs on parallel lines with that of East Barsham, a few miles away, and it is most likely that it was built by one of the Fermor family (*circa* 1500) for a younger member or as a dower house. Never extensive, Thorpland has lost nothing by ruthless demolition which has reduced so many of the greater houses, but owing to more than one 'restoration' much of its original beauty has gone for all time, and interest centres in the detail rather than in the general form. Flint in this case is used freely with the red brick, a combination fully understood in Norfolk, but curiously little used in the domestic work of the Tudor period, although forming the staple material of the churches.

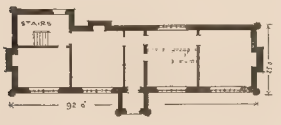


FIG. 42. GROUND PLAN BEFORE ALTERATIONS.

The simplicity of the rectangular plan with central porch is seen in Fig. 42, which represents it before extensive alteration in the last century; the house was then made deeper by the addition of a corridor at the back, and the roof was flattened to cover the increased span, the ridge level remaining unaltered. At the same time the gable copings were replaced by crow-steps, and so many changes made, notably to the upper part of the porch, which has lost its gable, that the sketch made in 1828, reproduced in Fig. 43, is a most valuable record.

The chimney stacks are particularly fine, and although some have been reduced in height they are still of good proportion, and in this respect are certainly more satisfactory than those at East Barsham. The stack at the eastern gable end is shown in detail on Plate CLII; since Pugin drew this and since the accompanying sketch was made the fourth shaft against the ridge has been removed, so that the gable

[1] Pugin considered that it was built as a watch tower, and that the middle chamber in it was for the safe keeping of family documents.

now runs up clear of the stack. Perhaps the most elegant of the stacks is the one with three flues rising from the north side of the house, parallel with the ridge; this still retains seven ranges of modelled ornament in its height, each consisting of heraldic lions, fleurs-de-lis, and crowned Tudor roses respectively.

FIG. 43.—THE ENTRANCE FRONT BEFORE ALTERATIONS.—From a sketch by J. C. BUCKLER.

Sir Christopher Calthorpe, one of the most famous members of that family to own East Barsham, made Thorpland his chief residence, and on his death, early in the eighteenth century, he bequeathed to his daughter Elizabeth, his 'head mansion house called Thorpland House,'[1] but since then the two properties have been distinct.

GREAT SNORING RECTORY, NORFOLK.

PLATE XXV.

SITUATED about two miles distant from East Barsham manor house, the rectory at Great Snoring is another of the brick and terra-cotta houses which gave so much interest to this corner of East Anglia. It is difficult to assign a definite building date to it, but it seems to have been erected while Dr. Simon Driver was rector from 1484 to 1517. During this period his patrons were Sir Ralph Shelton, who died in 1497, and his son Sir John, who died in 1536. The rebus of the Shelton family, a shell and tun, is many times repeated not only in the terra-cotta work, but also in the only carved door which remains

The house has been so severely dealt with that very little of it remains, and the east and south fronts shown on Plate XXV are the only parts left to tell of a once imposing manor house. What form the complete plan may have taken, if indeed it was ever completed, is a mystery, for the angle at which the two fronts stand to one another suggests a pentagon, but there is not sufficient evidence to show that such an unusual form was actually resorted to in this instance. The south front consists now of a brick gable end with a chimney stack corbelled out just below the second floor level; but it is most

[1] Rev. J. Lee-Warner: 'The Calthorpes of Cockthorpe.' Norfolk and Norwich Archæological Society.

likely that the roofing was originally quite different, and that the upper frieze formed a strong horizontal line with a parapet above it. In addition to this fundamental alteration the doorway has been blocked up, one of the windows moved, much of the walling plastered, and the termination of the turrets destroyed, with the result that the form of the covering is as open to conjecture here as at Great Cressingham in the same county, where somewhat similar angle features occur (Plate LXXXVII).

As the result of these mutilations the chief interest undoubtedly centres in the detail which is no less remarkable here than at East Barsham. There is the same mingling of native and foreign craftsmanship, but whereas at East Barsham the Italians seem to have confined themselves to the heads and pateræ built into the brickwork, at Great Snoring they went a step further and wrought the baluster-like ornaments with acanthus leaves which separate the heads, making a continuous frieze of unusual type.

Of all the detail the most refined is lavished upon the upper stages of the two remaining turrets, where rich traceried forms are carried out in the new material with a delicacy and precision that the masons could not have excelled; the grotesque heads projecting from the angles are also worthy of notice, and few buildings show better how the mediæval spirit lived on even when the danger of being stifled by an exotic rival was most imminent.

In addition to the rebus of the Shelton family, small shields charged with a cross and supported by heraldic greyhounds are interspersed in the hollow mouldings of the stringcourses, with the letters Ihc and Mar, abbreviations of sacred names which are thoroughly in keeping with the associations of the building, and tell of its pre-Reformation date.

THAME PARK, OXFORDSHIRE.

PLATE XXVI.

THE interior view of this room, known as the Abbot's Parlour, forms part of the abbot's lodging belonging to the Cistercian abbey of Thame. Built apparently towards the end of the reign of Henry VII, the range of two-storied buildings with an embattled tower-like structure three storeys in height, in which this room is situated, constitute all that is now standing of what must have been a notable Tudor residence. The Abbot's Parlour is the only apartment which has escaped, not only the wholesale demolition which took place in the middle of the eighteenth century, but also the modernizing process which has left its indelible mark on all the other parts. It is situated on the first floor and is reached by a stone newel stair. The doorway opening on to the stairs is screened by a small lobby which gives access at the same time to an adjoining apartment. Although the difficulty of securing access to two rooms without loss of privacy to one of them was thus accomplished, there do not appear to be many instances of this arrangement, which certainly owes its origin to Tudor times. From the plan of the room (Fig. 44) it will be seen that light is admitted on the south and west sides, the window on the west, an interior sketch of which is given in Fig. 45, being the lower storey of a beautiful oriel.

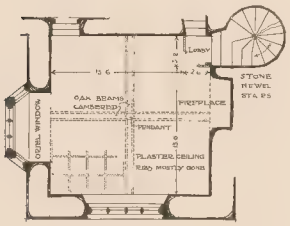


FIG. 44. PLAN OF THE ABBOT'S PARLOUR.

There is little doubt that the building in which this room is situated dates from the end of the fifteenth century, the linen fold panelling, the oak ceiling beams, and the fragments of ribbed plaster ceiling being coeval with it; but the carved work on the upper panels, frieze and beams, is later, and it would be very difficult to assign a date to it were it not that a mitre and crosier occur several times, and in one panel against the lobby Robertus Kyng is spelt out in large letters which can be deciphered on Plate XXVI.

This Robert Kyng was elected Abbot of Thame in 1529. At the time of his election as abbot, Kyng was also Suffragan Bishop of Lincoln, and the initials R.R.[1] still appear several times in the carving. The upper panels, now whitewashed, with a dark blue ground, are carved out of the solid with very delicate ornament, in which Tudor roses and Italian arabesques are alike treated with rare decorative skill: but many have unfortunately been wantonly mutilated. The running arabesque ornament on the frieze and beams is not carved out of the solid, but has been applied. The mouldings do not depart from traditional sections, but in this intermingling of native craft and foreign motives in the ornament is seen another instance of the exquisite taste which gave such grace and beauty to the interiors of rooms.

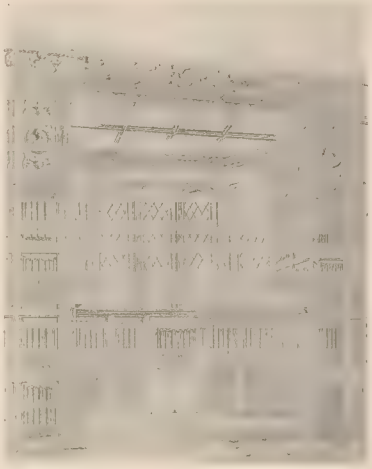


Fig. 45.—INTERIOR OF THE ORIEL WINDOW TO THE ABBOT'S PARLOUR. From a sketch made in 1828 by Wm. Twopeny

Kyng's predecessor at Thame was Abbot John Warner, whose lax rule and personal behaviour called down the remonstrance of Longland, Bishop of Lincoln, in whose patronage the abbey was. One of the complaints lodged against the abbot was that the 'buildings were in ruins.' This accusation probably applied to the earlier monastic buildings, of which very few traces remain; doubtless the contrast of the abbot's lodging, which must then have been not long erected, rendered this neglect all the more shameful.

Three years after the dissolution of the abbey in 1539, Henry VIII created the Bishopric of Oxford and presented Robert Kyng to the See. In the year 1547 the house and site of the monastery of Thame were granted by Edward VI to the Duke of Somerset, but soon afterwards the property passed to Sir John Williams, afterwards Lord Williams of Thame. At his death in 1559, Thame became the property of his daughter Isabel, who married Sir Richard Wenman.

About 1745 Philip, sixth Lord Wenman, erected the new wing which constitutes the greater portion of the mansion as it stands to-day, the remains of the abbot's lodging forming the east end of the south front.

THE GRAMMAR SCHOOL.

Fig. 46.—THE GRAMMAR SCHOOL, THAME

Not far from the parish church of Thame is the little building, the front of which is shown in Fig. 46, reproduced from a sketch made in 1828 before extensive alterations were carried out. It was founded by Lord Williams of Thame, and built shortly before his death in 1559, or very soon afterwards by his trustees. It is an excellent instance of a sixteenth-century school-house, the breadth and repose of the front with its centre gable imparting a dignity with which the little gateway and forecourt is in perfect harmony

[1] Robertus Reonensis Ep'us. Robert King was consecrated Bishop of Rheon in partibus (in the old province of Constantinople) in 1527, to serve as a suffragan for the See of Lincoln

THORNBURY CASTLE, GLOUCESTERSHIRE.

PLATES XXVII AND XXVIII.

ALL that now remains of Thornbury Castle, situated about eleven miles north of Bristol and rather more than a mile from the 'Severne Se,' is a mere fragment of the magnificent work begun by Edward, Duke of Buckingham, who in the fourteenth year of Henry VII had livery of his lands, and in the second year of Henry VIII had licence to impark 1,000 acres of land in Thornbury. In the same year, 1511, he began his great building scheme on the site of the old 'maner place,' built long before by Hugh Audley, Earl of Gloucester. The greater part of this house he pulled down[1] before beginning the erection of a castle that was intended to rival the other proud palaces of that prolific age. Buckingham's attainder on a charge of high treason, and execution in 1521, put a stop to all progress, and the unfinished pile was forthwith left to decay. The apartments in the southern wing which had been completed and inhabited fell into ruins, and many of the half-raised walls, together with the portions of the older house, seem before long to have been pulled down to their foundations. A survey taken in the reign of Elizabeth mentions many rooms which have now entirely disappeared and which were doubtless contained within the earlier house.

The walls of Thornbury enclose three courts: the outer or western being the largest and containing all that was built of the principal gateway. The inner court shown on the plan (Fig. 47) was bounded on the west side by the gateway, porter's lodge, and various apartments; on the north by the kitchens and offices, and on the south by the hall and state apartments. The outer or south side of this wing, shown on Plate XXVII, is the only part saved intact from the general destruction which followed the undeserved fate of its builder. The most noticeable features are the exceptionally fine two-storied windows, which by the diversity of their plans at different levels and the skill exhibited in carrying out such difficult masonry afford a striking instance of the inventive genius and vigour of domestic architecture at this period. Angular or circular bay windows were frequently of conspicuous beauty in Tudor buildings, as may be seen by reference to many plates in this work, but those of Thornbury are probably at the same time the most elaborate and the most successful of all that have survived. The larger one is shown in detail on Plate XXVIII.

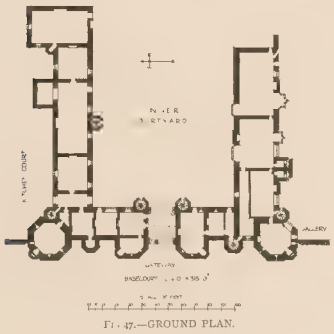


FIG. 47.—GROUND PLAN.

Thornbury is also well known for its chimney stacks, and it is somewhat curious that in a house of this magnitude, built entirely of stone, brick should have been introduced for some of them, especially for the most ornate of all, shown on Plate CL. On the base of this Anno Christi (abbreviated) 1514 is carved in the brickwork. Although several apartments possessed handsome chimney-pieces with smoke flues terminating in such ornamental stacks, it is worthy of remark that the great hall had no fireplace, and that in spite of the discomforts attending a conservative adherence to the earlier means of obtaining warmth, it was provided only with a 'hearth to make fire on in the midst thereof.'

The Stafford knot appears as an ornamental device sculptured in stone together with other armorial

[1] Leland's 'Itinerary,' vol. vii: "There was of aunciente tyme a maner place, but of no great estimation, hard by the northe syde of the Paroche Church. Edward late Duke of Bukkyngeham likynge the soyle aboute and the site of the howse pullyd downe a greate parte of the olde howse, and sette up magnificently in good squared stone the Southe Syde of it, and accomplishyd the weste parte also withe a right comely gatehouse to the first soyle; and so it stondithe yet withe a rofe forced for a tyme."

badges in several places, and over the entrance gateway the following inscription may still be deciphered:

THYS . GATF . WAS . BEGON . IN . THE . YERE . OF . OWRE . LORDE . GODE . MCCCCCXI .
THE . II . YERE . OF . THE . REYNE . OF . KYNGE . HENRI . THE . VIII . BY . ME .
EDW . DUC . OF . BUKKYNGHA . ERLLE . OF . HERFORDE . STAFFORDE . ANDE . NORTHAMPTO .

On one of the scrolls beneath this inscription is Buckingham's motto, 'DORESENEVANT,' an old French word signifying *Henceforward* or *Hereafter*, a peculiarly unfortunate motto for a man destined for such an end.

After the Duke's execution his son Henry Stafford was reinstated in blood, without, however, regaining either the honours or the possessions of his father; but after ten years Stafford Castle and some of the principal estates were granted to him. In the middle of the seventeenth century, through the marriage of Mary Stafford, heiress of the family, with William Howard, younger son of Thomas, Earl of Arundel and Surrey, Thornbury Castle and manor became the property of the dukes of Norfolk, and later of Mr. Henry Howard; it is now the seat of Mr. E. Stafford Howard, C.B.

LYTES CARY MANOR HOUSE, SOMERSETSHIRE.

THE manor of Lytes Cary was held by the Lytes as early as the thirteenth century, their overlords being Roger de Studcomb and his successors. In the middle of the seventeenth century, when feudal tenures were abolished, Leonard Knoyle, the owner of Sandford Orcas, a house not far distant also illustrated in this work, became over-lord, and Lytes Cary remained the home of the Lytes for another hundred years or so.

The house, as it may be seen to-day, a mellow building of local lias stone with dressings of Ham stone, standing on rising ground a few miles from Yeovil and near to Charlton Makrell, was probably begun by Peter le Lyt in the second quarter of the fourteenth century. The date of the founding of the chapel is 1340.[1]

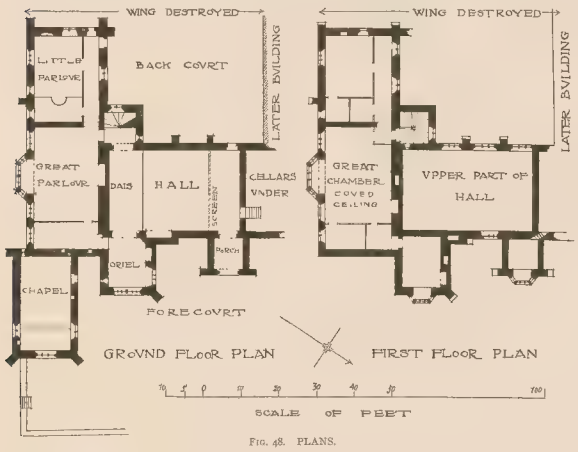


FIG. 48. PLANS.

Though nothing remains to-day of the west wing (Fig. 48), documentary evidence[2] proves that formerly the house surrounded a quadrangle, and as the family fortunes increased and the building schemes of the English gentry grew more ambitious, Lytes Cary gradually became the Tudor homestead, the beauty of which even centuries of neglect have been unable to efface.

[1] 'Somerset Archæological and Natural History Society Proceedings,' vol. xxxviii. Paper by H. C. Maxwell Lyte, C.B.

[2] An inventory made in 1685 by Henry Lyte mentions rooms which were probably situated in the north and west wings

Towards the end of the fifteenth century the great hall with its fine open timber roof was built, probably by Thomas Lyte. This hall is about 33 feet by 21 feet wide, with the usual passage way across one end, but any traces of the 'screens' are now obliterated by a transverse wall, and there does not

Fig. 49. LYTES CARY MANOR HOUSE, FROM THE NORTH EAST.

appear to have been a gallery over it at any time. At the same period the south wing was rebuilt and the house generally enlarged. But the most memorable alterations and additions were those carried out in Henry VIII's reign by John Lyte, who succeeded to the property in 1523, two years after his marriage with Edith Horsey. In the pedigree compiled by Thomas Lyte in Charles I's reign, it is stated that 'the said John Lyte newe buylt the Hall oriall, the 2 great portches, the closetts, the kittchen, and divers other places which are yet extant, with the dayrie house and the chamber over.' It is thought that of the '2 great portches' one was demolished in the eighteenth century when the farmhouse was built. But the other, with the hall oriel, still remains intact, and both are finished with gables which add very much to the picturesqueness of the front of the house as shown in the accompanying sketch (Fig. 49). The porch gable is surmounted by a swan bearing the Lyte shield (a chevron between three swans), and the oriel by a griffin bearing the Horsey shield (three horses' heads). It was John Lyte who inserted the two wrought stone arches in the great hall, which give access to the oriel and the staircase respectively. This oriel provided an additional chamber of small dimensions, which was enclosed by a screen and seems to have been used as a private dining-room. In its north and east walls were mullioned windows, which are now closed up, and in the south wall is a curious opening about 8 inches high and $2\frac{3}{4}$ inches wide, which commanded a view of the chapel door immediately opposite: it seems never to have been glazed, but closed by a shutter. His principal works, however, also executed in the reign of Henry VIII, though probably some years later, were the embattled bay window of the south wing shown on Plate CXLV, and the plaster ceiling of the large upper room drawn in detail on Plate CLXX. The arms of John Lyte and those of his wife, together with their initials I.E., and the

date 1533, are carved on the front face of this window. The ceiling is coved and treated with delicately moulded ribs in a very effective geometric pattern, and the shields which occur at the intersections of the ribs bear alternately the arms of the Lytes and of the Horseys. On the east wall the large Tudor coat of arms flanked by a rose and a fleur-de-lis still remains, but nothing corresponding to this is now discernible on the partition at the west end.

This room was originally entered direct from the top of the stairs, and the rooms to the west of it could only be reached by passing through a corner of it, but this inconvenience was remedied here as at Thame Park (Plate XXVI) and elsewhere, by the provision of an angle lobby. It is framed in oak with linen pattern panels shown on Plate CLX: of the delicate Tudor cresting very little now remains.

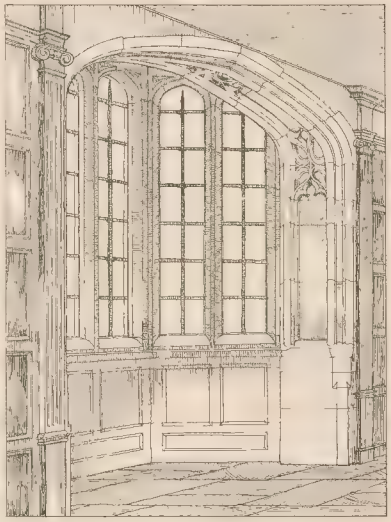


FIG. 50.—INTERIOR OF BAY TO 'GREAT PARLOUR.' GROUND FLOOR

As illustrating the varied fortunes of his family it is interesting to note that, following on these lavish additions to his house, John Lyte owed £40 to Abbot Whiting of Glastonbury, on receiving payment of which the abbot omitted to return to Lyte his bond. Soon afterwards the abbot was attainted and hanged, and the king's commissioners finding the bonds amongst his possessions, Lyte with difficulty escaped being sued by the Crown. He died in 1566, and was succeeded by his son Henry, who is worthy of remembrance as being the author of 'Lyte's Herbal,' and for having handed down to posterity an attractive list of fruit trees growing in the garden there. It was his son Thomas who, in the reign of Charles I, compiled the pedigrees of the Lytes, from which much that is known of both house and family is derived. Thomas Lyte was born about 1568, and to him is attributed the Jacobean panelling in the large south parlour on the ground floor, and various alterations executed in the chapel in 1631. Apparently when Peter le Lyt built the chapel in 1340 it was detached from the house; in Henry VII's reign, when the great hall was built and the house enlarged, the two buildings were joined; the west wall with its window was pulled down and a squint put in, but in 1631 this was closed and some panelling and seats added: it is noteworthy that there never seems to have been a doorway between house and chapel.

The west wing was probably pulled down towards the end of the eighteenth century, when the modern farm house which occupies the north wing was built.

The low stone wall surrounding the forecourt in front of the house was originally higher, and the remaining jambs of a gateway in the north wall suggest that once there was an archway there closed by a door.

DATE FROM THE BAY WINDOW.

HORHAM HALL, ESSEX.

PLATE XXIX.

THE greater part of the beautiful old manor house of Horham in the parish of Thaxted, as it stands to-day, is the work of Sir John Cutte, built between 1502, the date of his purchase of the property, and his death in 1520. As in the case of so many sixteenth-century houses an earlier building stood on the site, and probably the greater part of the south wing and the wall forming the south side of the forecourt were part of it. The curious irregularity of the building at the south end evidently results from the retention of parts of this earlier building.[1]

That Sir John Cutte's building scheme included considerably more than the hall and adjoining rooms is suggested by Leland's account of Horham,[2] and also by Sir John's will, wherein he directs that his body "be buried in the Parische Church of Thaxted until such time as my Chapell be fully buylded as hereafter shall ensue, and then my body to be removed and buried by the discretion of my executors in this new Chapell." It is likely that the site of the chapel, of which no trace remains, was to the north of the hall, and that a large gatehouse stood where the bridge over the moat now is: outbuildings extending on each side so as to enclose a forecourt. Formerly two moats surrounded the house; now there is only one and that does not actually encircle the building.

FIG. 51.—QUARRY FROM PARLOUR WINDOW.

The principal front, which faces east, is shown on Plate XXIX, and although many alterations have been made to other parts as well as to the interior, this front with its high-pitched roof and lead-covered lantern has survived for many centuries with little change. It is an excellent example of brick architecture, built of the thin bricks then in use, with dark gray headers sparingly introduced to form a diaper on some of the wall surfaces, but with stone for all the wrought work to porch, bay, and windows throughout, the whole now toned and mellowed by continuous exposure to sun and rain. The low proportions of the porch archway are noticeable, and there is a general similarity between the treatment of the brick and stonework of this porch and that at Brede Place, Sussex (Plates XIX and XX), which was building much about the same time.

The porch gives access through the 'screens' to the great hall, which occupies the whole of the centre of the house: it measures about 46 feet long by 24 feet wide, and is ceiled at a height of about 25 feet with a flat curved ceiling divided into panels by moulded ribs. As fine as are the proportions of this stately hall the eye is at once attracted to the lofty bay window, which is no less satisfactory externally than internally. This beautiful window, shown also on Plate CXLVI, consists of no fewer than forty trefoil-headed lights arranged in four tiers and surmounted by a range of small quatrefoils, the lines of transomes and mullions being continued round the inner jambs in a panelled treatment, seen also in the example from Cowdray on the same Plate.

The hall daïs still remains raised one step above the level of the hall, and paved with the original black and white marble slabs;[3] at the north-east corner of it is an ingeniously contrived passage-way which must have led to the chapel: as it is treated externally as a bay window the awkwardness of its irregular plan is scarcely perceptible.

[1] 'Cambridge Society of Antiquaries,' vol. xxxiii. Paper by T. D. Atkinson, with plan of the house.

[2] "Old Cutte buyldede Horeham Haule, a very sumptuous house in East Saxe . . . and there is a goodly pond and lake by it and faire parks thereabout."

[3] The panelling which formerly lined the walls of the hall for a considerable height above the traceried plinth was stripped off by a former owner, Sir William Smijth, and sold to the Government.

A good deal of the old white glass is preserved in the windows but not much of the stained glass, the best pieces being in the centre lights of the large bay window, while in the window to the room south of the porch are some delightful quarries with the initials, I and E, of the first Sir John Cutte and Elizabeth his wife, worked into the design in a variety of ways: one of them is given in Fig. 51.

A ceiling with moulded ribs, carved at the intersections, in the large room on the first floor, said to have been Queen Elizabeth's room during her stay at Horham, is the best of several good ceilings.

The tower containing the staircase to the north of the hall was probably built by Sir John Cutte's great-grandson, another Sir John, and the last of the family to own Horham, as his lavish expenditure, to some extent due to his entertainment of Queen Elizabeth and her suite from 5th to 14th September, 1571, necessitated his parting with his Essex estate.

In 1650 the kitchen was rebuilt, and in 1841 some alterations were carried out, while recently the present owner has overcome the inconvenience of a house without communication between the upper floors of the two wings by carrying a wooden gallery along one side of the hall.

Situated in a Puritan county, the owners of Horham were Royalists, and the house was fortunate in escaping ill-treatment during the civil wars. For the most part, too, the additions and alterations carried out by the various owners have been happy in their result, and Horham Hall, secluded in richly wooded undulating country, still represents many of the ideals of the Tudor builders.

POUNDISFORD PARK, SOMERSETSHIRE.

PLATE XXX

POUNDISFORD is in the manor of Taunton Deane, which at an early period belonged to the See of Winchester. In 1487[1] Sir Hugh Luttrell was appointed by Peter, Bishop of Winchester, to the office of 'Master of his park at Poundisford in his domain of Taunton.'

In 1534 the park was divided into the eastern close and the western close, on which latter half a lodge had been built: henceforth the two estates were called Poundisford Park and Poundisford Lodge. In the same year Bishop Gardner granted two leases, one for Poundisford Lodge to Roger Hill, and one for Poundisford Park to John Soper. These men were two of the wealthiest in Taunton. Soper in all probability began at once the building of the mansion at Poundisford Park. After the death of Roger Hill his wife bequeathed the lodge to her second son, Robert, thus disinheriting her eldest son, William, who was abroad. On his return he purchased from Soper the lease of Poundisford Park and continued the building of the house, the date of its erection thus being probably shortly after 1534.

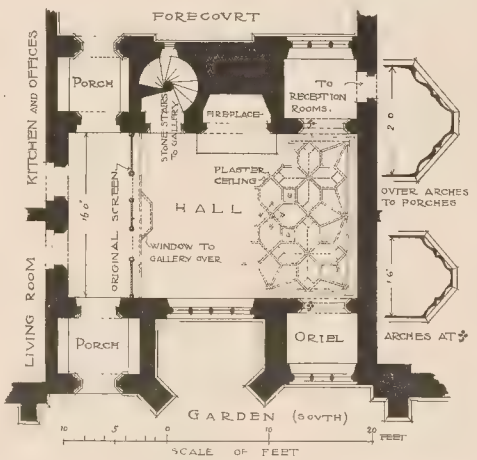


FIG. 52.—PLAN OF HALL

[1] This fact is recorded in a document in the muniment room at Dunster Castle, dated 4th December, 1487

The part shown on Plate XXX is the exterior of the hall with its porch and oriel on the garden side, which will be at once understood from reference to the plan (Fig. 52). The gabled projections at each end of the hall are withdrawing-rooms, which externally have not been altered much: the large proportion of window area is noticeable, but the recessing of the glass in well-moulded mullions set within a deep hollow, as shown in the detail (Fig. 54), gives an effect of solidity which is most satisfactory, and the varying lights reflected on the glass serve to relieve the gray of the stone and stuccoed walls. Some of the glass, together with the lead and wrought ironwork to the windows, is the original, and there is a particularly good lead rain-water head and gutter on the entrance front, shown on Plate CXXXVI.

Fig. 53. POUNDISFORD PARK. INTERIOR OF HALL.

Considering the changes that have been made in other parts of the house, the almost perfect state of the hall, both internally and externally, is all the more remarkable. It is entered from the 'screens'—one of the few remaining of this date which still retains its original woodwork and gallery over. The massive oak screen with its large circular uprights, and the two-way lantern ingeniously contrived in the panelling is seen in the sketch (Fig. 53). The upper part of the screen is of plain plaster, a little oriel projecting from it, whence a commanding view of the hall is obtained. The lighting of the hall, mainly from the two rectangular oriels which open into it through well-moulded stone arches, is not the least of many interesting points to be noted here. The plaster ceiling with pendants seems to have been an addition in 1590, when the house was considerably altered by John Symes, who had married a daughter of Hill of the Lodge. The Hill family held the leases of the two properties until 1704, when they were purchased together with a new lease from the bishop by Dr. Welman, a physician of eminence. In the next century, after all lands belonging to bishops had been seized by the ecclesiastical commissioners, the two Poundisfords were bought by descendants of the leaseholders, Charles Noel Welman becoming the possessor of Poundisford Park. The whole estate is now in the possession of the grandson of Charles Welman Helyar, and Poundisford Park is at present the residence of Bishop Moorhouse.

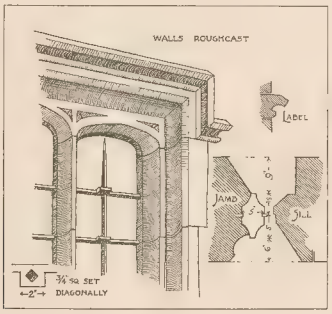


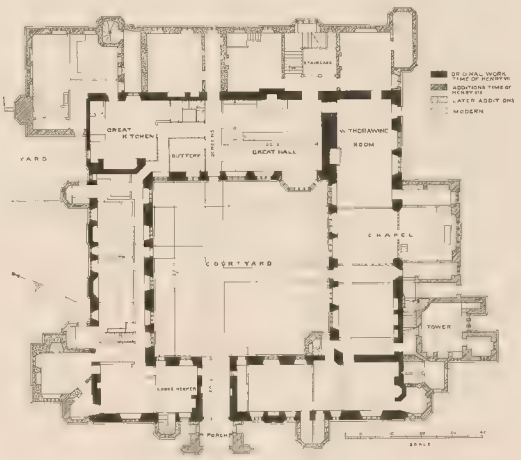
Fig. 54. POUNDISFORD PARK. DETAIL OF HALL WINDOW

COMPTON WYNYATES MANOR HOUSE, WARWICKSHIRE.

PLATES XXXI, XXXII, XXXIII, XXXIV, XXXV AND XXXVI.

AS there are neither family papers of the Comptons nor old plans of their house preserved, it is difficult to fix the date of the erection of this famous manor house; but it is almost certain that parts of the existing structure were already standing when Sir William Compton, the favourite of Henry VIII, carried out his elaborate building scheme. The supposition is that in the reign of Henry VII one of the Comptons built a plain quadrangular brick house, and that between the years 1515 and 1520 Sir William made the additions which characterize it to-day as one of the most beautiful of all the houses that owe their origin and completion to Tudor days.[1]

It is a proof of Sir William's discriminating taste that he should have reared a building so thoroughly English and so entirely suited to its surroundings in a secluded valley amongst the thickly wooded hills of Warwickshire. The fact that Sir William when he made extensive additions used material from Fulbrooke Castle,[2] fourteen miles distant, a gift to him from Henry VIII early in his reign, makes it even more difficult to determine the extent of his work, as in this case a difference of material does not point to a difference in date. Some of the work which was obviously set up in the first quarter of the sixteenth century has the appearance of being earlier, as indeed it is, seeing that much wrought material was adapted and re-used.



1 55 GROUND PLAN

In the plan (Fig. 55) the extent of the original house is indicated by the solid black walls: whether this is slightly earlier in date than Sir William Compton's time, or whether he himself erected it and later added to and beautified his own work cannot be definitely stated, but it is certain that the house took its present form by some such development as is indicated. A moat, which was filled up in Cromwell's day, originally surrounded the house and to the west, facing the principal entrance, was a second piece of water: defence by water and the situation of the house being the only essentially protective measures discernible. Indeed this is one of the earliest examples of a manor house that is not only non-castellated, but makes no pretence of being so. When it is remembered that it was built about the same time as Layer Marney Hall (Plates XL-XLII), and Sutton Place (Plates XLIII-XLV), by a man distinguished at Court and one who had travelled and been in contact with the progressive movements of the age, it is surprising that there should be practically no trace of foreign influence even in the ornament which is lavished upon it. Attempt at symmetry there is none, and irregularity of plan and superstructure alike underlies every part: it is built of thin

[1] 'Compton Wynyates,' by William, Marquis of Northampton, 1904.

[2] Leland's 'Itinerary,' vol. iv, 65, 66.

red brick, with stone freely introduced, and the walling in places is relieved by simple diapers, but the two west gables are of half-timber with plaster filling. The roofs are covered with stone slates, and the different textures of the several materials and their varied colours accord well with the spontaneous grouping of the architecture.

The principal entrance is through the very beautiful porch shown in detail on Plate XXXII: the arms of Henry VIII surmounted by a crown, on which the inscription **Dom. Rex. Henricus. Octav.** occurs, fill a panel over the arch. Opposite the porch, though not exactly central with it, is the doorway to the great hall, which occupies the position generally allotted to it in large quadrangular houses of the period: and the traditional position of the 'screens' and buttery is followed, but there is no sign of the corridor giving covered and uninterrupted access to the hall which a few years later marked such an advance at Hengrave (Fig. 121). The number of small staircases, however, reduced the inconvenience resulting from the plan, and with the many hiding places made refuge and escape possible in times of need. The open timber roof the hall seems to have been brought from Fulbrooke, as there are indications of the timbers having been originally worked for a wider span: the oak screen also with its rich carving in the spandrils of the doorways and moulded cornice shown on Plate CLXIII may have been brought from there.

Inside the courtyard the large bay window, which projects from the dais end of the hall, at once commands attention. The heads of the mullioned and transomed lights are arched without cusps, and two tiers of sunk panelling above the hood-mould help to give it a character all its own; it is more than probable that the upper part at least, including the two carved heads, was brought from Fulbrooke or some earlier house. The whole bay is drawn in detail on Plate XXXVI and it is interesting to compare it with the analogous example at Hengrave (Plate LVIII).

The little oak windows in the west gables projecting on solid wrought sills (Fig. 56) are amongst the most delightful external features. The many varieties of cut brick chimneys, some of which are shown on Plate CLII, are scarcely inferior to those at Hampton Court Palace, and there is no reason to doubt that they formed part of Sir William Compton's additions. All the stained glass has unfortunately disappeared, with the exception of some preserved in the room called Henry VIII's chamber, which adjoins the 'gallery' belonging to the chapel.

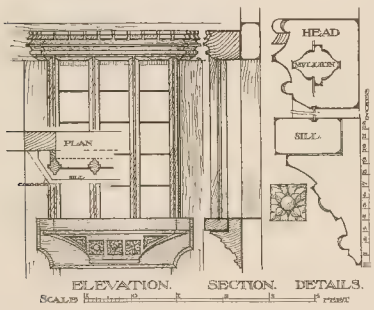


Fig. 56.—COMPTON WYNYATES MANOR HOUSE.
OAK WINDOW IN NORTH-WEST GABLE

According to most authorities alterations were made in 1732 that included a block of building behind the great hall, where the principal staircase is situated, but the date 1640 occurs on the staircase bay.[1] The whole of this wing was remodelled in 1860 under Charles, third Marquis of Northampton. He also lined the walls of the drawingroom on the first floor with oak panelling from Canonbury Tower, the gatehouse to Sir John Spencer's country house at Islington.

In spite of the various dangers that have threatened it, the house has been very little spoilt. In 1646 it was garrisoned by the Parliamentary army and had a narrow escape from destruction, while in 1768 following upon adverse fortunes that beset the owner the place was abandoned, and it is only in recent years that the family have again made Compton Wynyates a home.

[1] This date suggests that the work was executed under Spencer Compton, second Earl of Northampton, a brilliant scholar and devoted Royalist, who died in 1643. His father eloped with Sir John Spencer's daughter, one of the greatest heiresses of her day

BADDESLEY CLINTON, WARWICKSHIRE.

HIDDEN in rich woodland and entirely surrounded by a wide moat of clear water, this stone built quadrangular house (Fig. 57) rich in family history and numbering among it owners men famed for learning, valour and piety appeals for many reasons more forcibly to the antiquary than to the architect. The oldest parts of the house are in the south wing where some doorways with pointed arches

FIG. 57. BADDESLEY CLINTON MANOR HOUSE, FROM THE NORTH WEST

remain of fourteenth century date, but the larger part was probably built in the last years of the fifteenth century, with considerable additions at the end of the seventeenth or beginning of the eighteenth century.

It is possible that at one time the courtyard was enclosed on all sides; one authority suggests that the side now open to the moat was occupied by a wing and that the opposite side was at that time open to the moat.[1] In the middle of the thirteenth century the manor of Baddesley was owned by the de Clintons; it subsequently changed hands several times and in 1517 became the property of the Ferrers family, in whose possession it has since remained. It is likely that Nicholas Brome, one of its owners, rebuilt the house and that the greater part of the north and the south wings was executed under him between 1474 and 1517: from time to time further additions and alterations were made by the Ferrers, and it is now almost impossible to define the exact character of the original work, as so much of it has been rebuilt or refaced.[2] The armorial glass filling many of the windows is hardly to be surpassed in its fine drawing and rich colouring: the arms are for the most part those of the Ferrers family and their alliances; the oldest dated bears the date 1560. Some idea of its character can be formed from the example given on Plate CLXXXI, which represents the arms of William, Lord Ferrers of Groby.

[1] W. Niven, 'Illustrations of Old Warwickshire Houses,' 1878.

[2] Doubtless much light would have been thrown on building dates by the records of Baddesley compiled by the distinguished antiquary, Henry Ferrers (1549 1636): these were lent to Sir William Dugdale, but never returned and destroyed by fire in the Birmingham Reference Library, 1879.—'Baddesley Clinton' by the Rev. Henry Norris, 1897.

FAWSLEY MANOR HOUSE, NORTHAMPTONSHIRE.

FIG. 58. PLAN OF FAWSLEY MANOR HOUSE
From plan made by Sir H. Dryden in 1857.

MUCH as it suffered from alteration in the last century, there still survives in this beautifully situated manor house enough of the original work to suggest its character.

The parts that have escaped mutilation are remarkable for their reticence of form and purity of detail; and the house stands out as one of the most interesting in a county which abounds in fine stone-built houses. Yet it was not till the tide of the Renaissance was sweeping over England that considerable building activity shewed itself in this district. For although in Northamptonshire are many of the best late sixteenth century houses, in which the newly imported ideas of design found expression, there is surprisingly little to turn to to-day to show that the remarkable inheritance left by the church builders of the thirteenth and following centuries inspired the house builders of the early part of the fifteenth century, when so much was being done in less favoured districts.

Fawsley is built of a warm-coloured local brown stone with white stone dressings, and while it perpetuates all the irregularities of an early court-yard house, it at the same time marks an advance of some significance. No thought of protection from attack seems to have influenced its plan (Fig. 58), all the rooms look out fearlessly through wide and lofty windows into the stately park, and the great hall, instead of being sheltered from intrusion by being accessible only through a gatehouse and across a courtyard, as in most houses of its type, stands directly in the front with the principal entrance freely exposed to the outer world. This foreshadows an important development, and one that Elizabethan builders were not slow to appreciate.

FIG. 59. ORIEL IN GABLE END TO WEST WING.
Baker's 'History and Antiquities of the County of Northampton,' 1822.

The earliest parts of the house as it now stands are in the kitchen wing, which is on the south side of the courtyard, and they were probably the work of Sir Richard Knightley, whose grandfather, Richard Knightley, purchased the manor of Fawsley in 1416, and made it his chief residence. Richard, the chief builder of Fawsley, was knighted in 1494[1] and died in 1534. A particularly well preserved and beautiful monument to Sir Richard and his wife, Jane Skenard, heiress of Aldington, is in Fawsley Church. The great hall seems to have been completed by Sir Edmund Knightley, between the years 1537 and 1542. Though it has been altered in many ways, and the fine bog oak ceiling spoilt with paint and plaster, it is still a noble example of the hall of the sixteenth century, when it was ceasing to be the common dining-room for the household, but as yet had not

taken its place in a symmetrically disposed plan. It measures about 52 feet long by 23 feet 6 inches wide with windows high up in the gable ends, as was the case also at Cowdray (Fig. 99), and the oriel and fireplace are singularly placed. The oriel, which has a daïs of its own, is in the second bay from the high end, and a peculiar feature is the small upper chamber above it, which was approached by a newel stair of its own in the angle between the oriel and the north-east wall of the hall. No traces, however, of this stair now remain. The distinction of housing the secret printing press, whence issued the Marprelate tracts, has been claimed by tradition for this room. Its small dimensions make this difficult to believe, but it is known that the printing press was at Sir Richard Knightley's house at Fawsley in 1588, and that there was printed the 'Epitome,' the most violent of the tracts.

Fig. 60. RUINS OF THE DOWER HOUSE IN FAWSLEY PARK.

The wide fireplace with Tudor arch and traceried frieze is opposite the oriel, but not exactly central with it. It is doubtful if the hall ever had a daïs, if so it has long since disappeared, and its position is not evident: the screen and original entrance with its porch are also gone, but the doorway facing it at the other end of the 'screens' still exists, although blocked up.

The buildings on the north side of the court are of much later date than the hall, but it is not known what was there before them. It is here and in the block to the east of the south wing that the chief living rooms are now situated, while the courtyard is filled up with modern offices. It is on the south front that the fine oriel window shown on Plate CXLIV is to be found; it is corbelled out a few feet only from the ground and rises through two storeys to finish with a battlemented parapet, the whole quite naturally out of the centre of the gable. The gable at the north end of the kitchen wing (Fig. 59) shows another treatment of the oriel, which is altogether admirable: in this case there are nine lights, three in the centre boldly corbelled out, one in each sloping side and two in the main wall on each side.

The stained glass in the windows of the hall is exceedingly fine, and on a panel on the south wall there may still be seen the 334 quarterings of the Knightley family, in whose possession the property has remained since 1416.

Fig. 61.—PLAN OF THE DOWER HOUSE.

Not far away in the Park are the roofless and floorless ruins of the Dower House (Fig. 60), which was most likely built by Sir Edmund Knightley in the reign of Henry VIII. It faces south with a frontage of about 62 feet and is for the most part built of brick with diapers in the walling, but the east wing with gable, seen in the view, is of stone: even in the brick parts stone is used for all windows and

dressings throughout. The details are very similar to those in the west wing at the manor house, and its excellent cut brick chimneys show how widespread was the delight taken in making this prominent feature beautiful as well as useful. They are the only examples of elaborately cut brick chimney stacks in the county.

The rooms all seem to have been small and low: the plan (Fig. 61) shows the arrangement as far as it can now be made out.

"It was never occupied as a dower house after the death of Anne Lady Knightley (widow of the last Sir Richard) in 1702, and has not been inhabited at all since the end of the 18th century."[1] Forlorn as is the state of this perfect example of Tudor building it has at least been spared commonplace restoration.

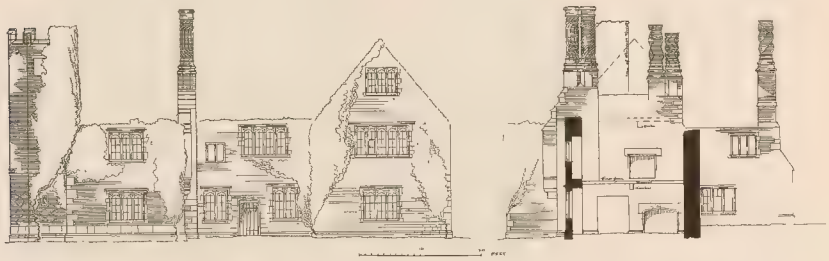


Fig. 62. ELEVATION AND SECTION OF THE DOWER HOUSE.—From drawings by Mr. W. Talbot Brown.

BRENCHLEY PARSONAGE, KENT.

PLATE XXXVII.

THIS house, which until the reign of Henry VIII belonged to the Priory of Tonbridge, is enclosed on two sides within a walled garden entered through a stone gateway. Facing this is the principal entrance, which originally opened into a large hall, now as is too often the case divided up into smaller rooms with nothing but the fireplace remaining to recall the former arrangement. Adjoining one end of this hall, however, is a handsome withdrawing-room measuring about 19 feet long by 16 feet 6 inches and 9 feet 3 inches high, oak panelled from floor to ceiling, and containing a fine chimney-piece with mantel shown on Plate XXXVII. An examination of this room shows that the oak work, although harmonizing admirably, is of different dates, and of widely different character. The moulded beams and oak cornice are part of the original work and probably of late fifteenth century date, the wall panelling having been most likely adapted to its present position during the sixteenth century: the styles are enriched in an unusual manner and the panels are filled with linen folds of handsome design (Fig. 64). The stone chimney-piece is of the same date as the beams and cornice, but the oak mantel seems to have been put there by Elizabeth Fane when the panelling was refixed and the top range of panels and the little pilasters added.

Fig. 63.—SHIELD FROM THE GATEWAY

Elizabeth Fane's first husband was William Waller, owner of the property, and after his early death she held Brenchley as a dower house; her virtues are noted in the

[1] 'Memorials of old Northamptonshire,' 1903. Article on Fawsley by the Lady Knightley.

inscription on the monument in the Parish Church. Part of this is of sufficient interest to quote: "Here lyeth enterred Elizabeth Fane widowe eldest of the three daughters and co-heires of S^r^ Walter Hendley of Coushbourne in Cranbrooke in Kent Knight by his wyfe Helen Ashborneham of Bromeham in Geslinge in Sussex. This Elizabeth was first marryed to William Waller of Groomebridge in Speldhurst in Kent Esquire by whom she had issue Walter Waller Knight who survived her, William and Margerie that dyed before her without issue, lastly she was maryed to George Fane of Badsell in Tewdley in Kent Esquire by whom she had issue one sonne and fower daughters . . . she lived right vertuously 73 yeares and dyed most religiouslye the sixte of September the moneth of her birth 1566." This date, however, is an extraordinary error on the part of the stone-mason, probably caused by his reversing the tail of the 9. Her second husband did not die until 1571, and she lived on until 1596.[1] Over the doorway in the panelled room the date A.D. 1573 is cut in one of the rails, and there is little doubt that during her second widowhood, as well as her first, Brenchley was her home, and that she kept her house with care, and entertained handsomely both rich and poor.

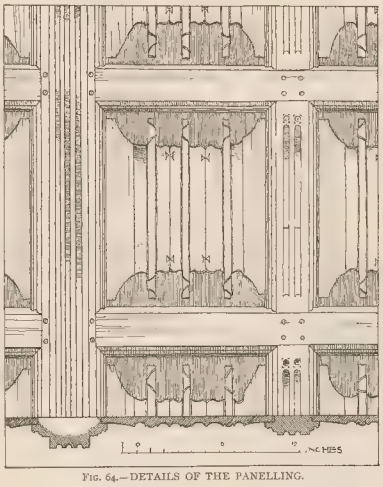


FIG. 64.—DETAILS OF THE PANELLING.

In one of the panels forming the mantel-piece is a shield bearing the arms of the Fanes and the Hendleys quartered, and over them a crest with the letters E F the initials of Elizabeth Fane (Fig. 65).

A carved panel in the oak screen in the Church, admirably executed and showing vigour in the design, bears the date 1536; at this period Brenchley was thriving, and in the little town itself and its neighbourhood numerous half-timber houses were built. Some good examples still exist; and one in particular, now divided into cottages, but in the middle of the sixteenth century the residence of George Roberts, shows that in straightforward timber construction, as well as in such delicate detail as is seen in the Parsonage and in the Church, the Kentish craftsmen were masters of their material.

[1] Entry in Brenchley Parish Register, "1596 September. The xx^ty^th day was buried the Right Worshipfull M^rs^ ffane, widow," 'Archæologia Cantiana,' vol. xiii, article by J. F. Wadmore.

FIG. 65.—COAT OF ARMS FROM THE CHIMNEY-PIECE.

BRYMPTON D'EVERECY MANOR HOUSE, SOMERSETSHIRE.

SOME very perfect exterior detail is to be seen on the north-west wing of this stone-built house. Considerable difference of opinion exists as to the identity of the royal arms on the bay; the difficulty in deciphering the dexter support has not helped to a solution, and it is variously given as the arms of Edward IV, Henry VII, Henry VIII or Arthur, Prince of Wales. The character of the building

FIG. 66.—GENERAL VIEW FROM THE NORTH WEST.—From a sketch by J. C. BUCKLER.

and what is known of the builder support the supposition that the arms were Prince Arthur's. The builder is generally supposed to have been John Sydenham, the grandson of the Sydenham who about the middle of the fifteenth century married Joan, daughter of John Stourton and heiress of Brympton. He would have been three years old when he succeeded to the property on his grandfather's death in 1473, and only a child during the reign of Edward IV, but in the reign of Henry VII, with whom he was a favourite, he was known as a man of influence and position and was one of the Somersetshire Gentlemen chosen to welcome Catherine of Aragon and Prince Arthur at Crewkerne. In all probability he carried out the rebuilding of the manor house in the reign of Henry VII.

The north-west wing, a sketch of which is given in Fig. 66, and part of which is shown in detail on Plate CXLV, has hardly been touched: it is entirely of stone, and the arrangement of the lofty bay window with turret beside it most satisfactory. The other part of the west front has been much altered, the windows having been remodelled during the reign of Elizabeth or James I. An unusual feature is the battlemented bay window which is said to have been brought from Clifton Maybank not many miles away. To the right of this bay was an entrance doorway as shown in the sketch made about 1820, but the bay has since been converted into a porch and is now the principal entrance to the house. The south side has been remodelled to an even greater extent: the alterations being carried out in the reign of Queen Anne under Sir Philip Sydenham. The architecture, however, resembles that of the time of James I or Charles I and is sometimes ascribed to Inigo Jones, whose design may have been followed at a later date.

From the time of Edward II Brympton was owned by the d'Everecy family, who were probably the builders of the smaller and earlier house, which stands on the north of the churchyard, the three buildings making a group of exceptional interest. The owner in the first half of the fifteenth century was John Stourton, the builder of Preston Bermondsey near by, and it is now the property of Sir Spencer Ponsonby Fane.

THE CHURCH HOUSE AND HOUSE IN THE CLOSE, SALISBURY.

THE house, of which a part of the plan is given in Fig. 68, dates from the latter part of the fifteenth century, the builder being one of the Webbe family, who were well known in Salisbury in the fifteenth and sixteenth centuries. On one of the stone roof corbels of the great hall the merchant's mark of John Webbe can still be seen, and in the City Records he is rated for his premises at the 'Crane.' The river, now some thirty yards distant, formerly flowed close to the west wall of the house, and Webbe, who was a woolstapler, no doubt had a crane for the removal of goods from boats or barges into his house; hence the modern name of Crane Street, which the house fronts. The entrance gateway and the great hall with its two-storey oriel in the angle of the courtyard (Fig. 67) are the least spoiled parts of the exterior, which shows pleasing combinations of wrought stone, flint walling and tile roofs. It must have been a particularly fine example of a merchant's town house. There is a good plaster ceiling to a large room on the first floor, and some fine stone chimney-pieces give interest to several rooms, but they do not all belong to the original house.

FIG. 67.—ANGLE OF THE COURTYARD SHOWING THE ORIEL.

As a result of the various uses to which it has been put, the building has been much altered. By the seventeenth century it had passed into the possession of the Touchet family, but in 1631 Sir Mervyn Touchet, Baron Audley and Earl of Castlehaven, was convicted of high crimes and beheaded on Tower Hill. The house was then forfeited to the Crown and granted to Bishop Davenant, who later gave it to the city, and it was used as a workhouse until the year 1879. In 1881 the property was bought and converted into a Church House for the Diocese.

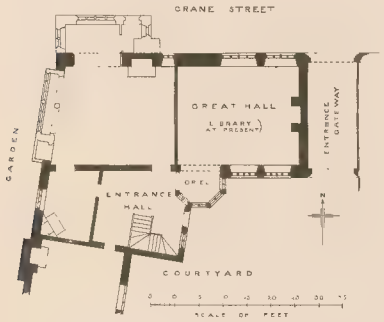


FIG. 68.—PART PLAN OF THE CHURCH HOUSE.

HOUSE IN THE CLOSE.

The fine late fifteenth-century stone and flint house (Fig. 69) stands on the site of an earlier structure, a large cellar or crypt of thirteenth century date remaining under a great part. That it has been much altered and reduced in size is apparent, and the following description of it written in the seventeenth century is interesting.[1]

"This Howse hath for its entrance a Great Gate, and conteyneth a large Hall, a Kitchin a lowe Gallery, and a high Gallery, about 80 foot long and 9 foot broad, two larders, a pantry waynescoted, three Cellers, two waynescoted Parlors, a Buttery 12 chambers whereof 4 are waynescoted eight

[1] Extract by A. R. Malden, from 'Survey of the Close,' 1649. Published in the 'Transactions of the Salisbury Field Club,' vol. i.

other rooms besides Garretts. A Stable conteyneing sixe Bayes of building two gardens with an Orchard conteyneing one Acre." . . . "The premisses are bounded with the highway or Common Passage betweene the Cathedrale Churchyard, and the sayd Howse on the East part, with the River of Avon on the Weste parte with a Ditch betweene the Deanry and the same howse on the South part. .

Fig. 69.—HOUSE IN THE CLOSE, SALISBURY: VIEW OF THE FRONT

Richard Hill, Canon of Salisbury, 1666-1695, and Canon Residentiary in 1672, seems to have lived in this house and to have carried out certain minor alterations to it. The sills and cornices to the first floor windows beneath the three timber gables are seventeenth century work, and it is quite probable that the shields, which form terminations to the label mouldings are of fifteenth century date, and that the initials R. H. carved upon them in later times are those of this Richard Hill.

The interior has been much modernized, but the front with its fine mullioned windows and angle turrets to the gabled projection (Fig. 70) shows a bold treatment of a town house.

Fig. 70.—HOUSE IN THE CLOSE—PLAN OF THE FRONT (GROUND FLOOR)

GAINSBOROUGH OLD HALL, LINCOLNSHIRE.

PLATE XXXVIII.

CONSIDERING the varying fortunes that have beset this house, and the different uses to which it has been put since the beginning of the eighteenth century, it is surprising that so much of its beauty is left to it. Indeed there are few houses which still present in perfect harmony such varied and interesting combinations of timber, brick and stonework.

The manor of Gainsborough belonged successively to the Albini, Romara, Talbot, Valence and Strabolgi families. The Strabolgis, Earls of Athole, held it for about half a century. In 1375 it became the property of Elizabeth, daughter of the last Earl, and of her husband, Thomas de Burgh. Their son, Sir Thomas de Burgh, was a devoted adherent of Edward IV and personally assisted that King to escape from Middleham Castle in 1469, thereby incurring the vengeance of the powerful Lancastrians of Lincolnshire. In that year some of their number "droff out of Lyncolnschyre Sere Thomas a Burghe, a knyght of the Kynges howse, and pullede downe his place (at Gainsborough), and toke all the comons of the schyre to the number of xxx thousand, and cryed Kynge Henry, and refused Kynge Edward." Sir Thomas de Burgh died in 1480 and was succeeded by his son, another Sir Thomas, who was in the train of Richard III at his coronation. As he was honoured in October 1484 by a visit from the King of two days' duration it may be assumed that the house had been by that time rebuilt on a considerable scale. Sir Thomas also enjoyed the favour of Henry VII, who created him Lord Burgh.

FIG. 71. VIEW FROM THE NORTH WEST.

Henry VIII paid a four days' visit there in 1541. Thomas, the fifth Lord Burgh, who was born 'at his father's fair house at Gainsborough'[1] did much public service for Queen Elizabeth, but becoming involved in pecuniary difficulty, sold the property in 1597 to William Hickman, son of a wealthy London merchant, who was knighted by James I in 1603, and the Hickmans enjoyed possession until early in the eighteenth century. About 1760 a coarse linen manufactory was established in the building, and later a neighbouring theatre manager rented the great hall and converted it into a theatre, thus considerably

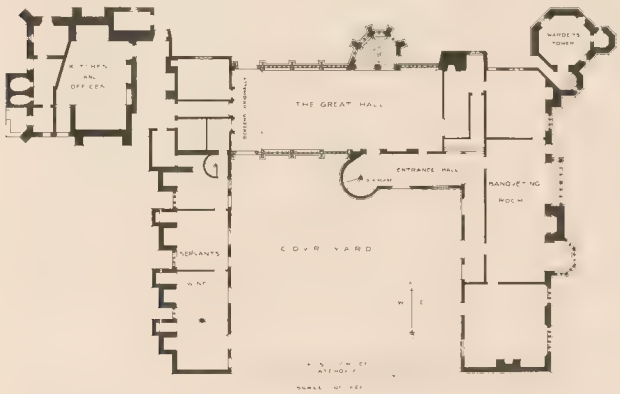


FIG. 72. GROUND PLAN AS AT PRESENT.

[1] Moor, 'History of Gainsborough,' 1904

spoiling the interior.[1] Eventually the lease was repurchased by the Hickman family, and the house has since remained in their possession.

The plan (Fig. 72) shows that the house eventually enclosed three sides of a quadrangle, the south side being left open save for a curtain wall, which connected the eastern and western wings, with a gatehouse in the middle, but nothing of this is left. The north wing containing the great hall, with its fine open timber roof and louvre, and possibly part of the north-east angle, where the Warder's tower is situated, are the earliest parts of the house as now standing. Near the dais end of the hall on the north side there is the stone oriel window seen in the view (Fig. 71) curiously irregular in plan, but of fine proportions. It so closely resembles the masonry in the tower of Gainsborough Church that it has been surmised to be the work of the same hands.[2]

FIG. 73.—GAINSBOROUGH OLD HALL FROM THE SOUTH EAST.

The other parts of this north wing were constructed of massive oak timbers: the character of the work can be seen on Plate XXXVIII and a sketch of the timber-framed gable on its south side is given in Fig. 74. The kitchen and offices forming a large block at the north-west angle are approached through the usual entrance doorways from the 'screens,' and this part as well as the tower at the north-east angle seen in Fig. 73 is built of brick throughout. The tower is finished with a brick battlement and stone coping, very similar to the tower of Nether Hall, Essex, now in ruins (Fig. 80); the projection on its eastern side gave garde-robe accommodation.

The west wing seems to have been part of the second Sir Thomas de Burgh's work in the reign of Henry VII. Though it is not definitely known how much of Old Hall is due to him it may be assumed that he would make additions to his house in keeping with his wealth and the dignity of his position. His crest appears at the end of this wing, which, on the west side, is broken by a number of irregular projections, massed up in brickwork and terminating in lofty chimney-stacks and small stepped gables. Each projection is three stories in height and has a fireplace with a privy on one side to each floor.

FIG. 74.—SKETCH OF TIMBER GABLE OVER STAIRCASE PROJECTION. SOUTH FRONT OF GAINSBOROUGH OLD HALL.

The east wing, details of which are also given on the plate, was added by William Hickman soon after he became possessed of the manor. His initials appear on a sundial on the south-east gable with the date 1600, and the legend 'Deus mi — ut umbra sic vita.' This wing was henceforward the front of the house; it contained the more important rooms, the west wing being given up to servants' quarters. In it a small room constructed of timber, and plastered, still remains as it stood when occupied by Phillip Tyrwhitt.[3]

[1] One of the most interesting eighteenth-century uses to which the hall was put occurred on 2nd August, 1759, under which date John Wesley records in his Journal "... I preached at Gainsborough in Sir Nevil Hickman's great hall."

[2] Adam Stark, 'History and Antiquities of Gainsborough,' 1843.

[3] This Phillip Tyrwhitt of Kettleby Hall was one of Henry VIII's courtiers when he visited Gainsborough in 1541, and he must have been in this small room as he scratched his name on the plaster together with his motto 'Trust truth only.'

KENTWELL HALL, SUFFOLK.

PLATE XXXIX.

THE manor of Kentwell, situated near Long Melford, came through marriage into the possession of the Clopton family during the latter half of the fourteenth century, but at that time the residence was called "Lutons." Of this earlier house no trace remains, and even its site is not definitely known.

Authorities differ as to the date or dates of the erection of the existing house. Some believe it to have been built by Thomas Clopton, who died in 1597,[1] and others attribute it to William Clopton, who owned the estate from 1541 to 1562,[2] on the ground that in the will of William Clopton's mother, dated 1563, mention is made for the first time of Kentwell Hall as the family dwelling place. In previous wills the residence was "Lutons," but in this will it is styled the "new mansion house of Kentwell Hall." There is, however, much in the character and details of the building itself that suggests a still earlier date for a large part of the house, notably the south side shown on Plate XXXIX. A study of the family history and pedigree endorses this view, and makes it probable that the first builder was John Clopton, who died in 1497. He was one of the most distinguished of the family, and his life was adventurous. In the Clopton pedigree drawn up by Sir S. D'Ewes in the seventeenth century, John's son, Sir William, is the first Clopton to be called "of Kentwell," which suggests that he was born to Kentwell and not to "Lutons." Moreover, the fact that John Clopton was the principal rebuilder of Long Melford Church, and that he caused the beautiful chantry chapel to be erected there proves that his zeal for architecture was very real. Interesting, too, is his friendship with William Pykenham, who in 1495 built the fine brick gatehouse at Hadleigh, in the same county, shown on Plate CXXXVI.

That Kentwell underwent extensive remodelling in Elizabethan days is apparent. Indeed, the house has suffered both internally and externally from repeated alterations, and has been much modernized, while cement has been freely used on window mullions and quoins in imitation of stone, as at Seckford Hall, near Woodbridge, and in certain buildings in the south-eastern counties.[3]

The brickwork on the south side is, with the exception of the tops of the chimney-stacks, practically unspoiled, and is very fine: in the number of rectangular projections it recalls the west wing of Gainsborough Old Hall, with which it is probably almost contemporary. An avenue of lime trees planted in 1678 makes a beautiful approach to the house, and the wide moat that still surrounds it with its outbuildings goes far to preserve a character of which builders of later days have done much to rob it.

RYE HOUSE, HERTFORDSHIRE.

IN 1685 Thomas Newcombe published his "true account" of the conspiracy "against the late King" and thus described Rye House memorable for all time as the meeting place of the conspirators in the plot to which it gave its name. "The house is an old strong building and stands alone encompassed by a mote. From a high tower in the house all that go or come may be seen both ways for near a mile's distance," so in many ways it was well suited to the grim purpose of the conspirators. An interesting plan of the same date, Fig. 75, shows a building of large extent entirely surrounded by a moat.

[1] 'Suffolk Archæological Institute Proceedings.'
[2] Sir W. Parker, 'History of Melford,' 1873
[3] E. Godman, 'Mediæval Architecture in Essex,' 1905

The gatehouse, of which a sketch is given in Fig. 76, is the only part now standing which has not been spoiled: it is built of red bricks 9 inches long $4\frac{1}{2}$ inches wide and mostly 2 inches thick, with dark headers arranged diagonally to form diapers of simple design, as in much of the brick work of the period. Nowhere in England was brick work so skilfully carried out as in the eastern counties, and in this gatehouse the detail, elaborate as it is in parts, is entirely suited to the material: part of it is given on Plate CLIII. The treatment of the oriel windows — one three lights in width and the other only two, both with splayed sides unpierced—is good and shows how boldly corbelling in brick can be thrown out, and how effective it can be, provided the mouldings make no pretence of being masonry: these windows light a room about 24 feet by 21 feet over the archway. The arched doorway is of moulded stone with square head, the spandrils being filled with the arms of Ogard and other devices, now no longer decipherable. The stringcourse beneath the parapet is also of stone with grotesque heads at intervals and gargoyles at the angles, but these are too much worn to show what they were originally intended to represent, the stone not having weathered so well as the brick. A circular newel brick staircase with treads 3′ 1″ long is in the south-west angle of the gatehouse, where it appears externally as a square tower rising above the parapet; the wreathed chimney stack of cut brick beside it is corbelled out at the first floor level, but the delicate corbelling is now hidden by a modern erection. Originally the property of the Abbot of Waltham, about the year 1440 the manor of Rye was granted to Sir Andrew Ogard, and he obtained a licence to enclose a park and to erect a castle with lime and stone. Cussans[1] gives a translation from the *Itinerary* of William of Worcester, in which there is an account of the extent of the castle and of the cost of its erection. It also tells how Andrew Ogard, for the last eight years

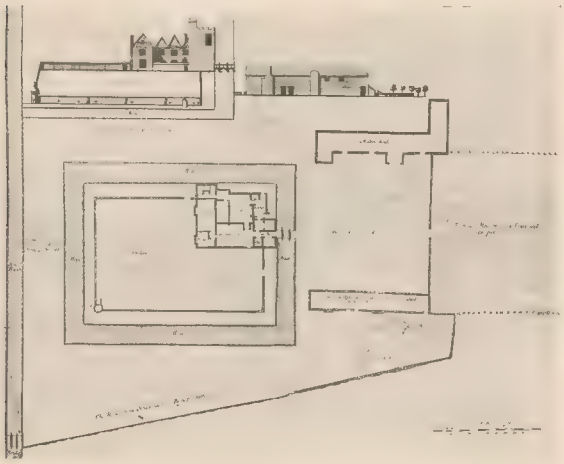


Fig. 75 RYE HOUSE FROM A PLAN MADE IN 1685

Fig. 76 RYE HOUSE. SKETCH OF THE GATEHOUSE.

[1] Cussans, 'History of Hertfordshire,' 1870

of his life in England, had a chapel in his house with clerks and choristers, and that he died in 1454.[1] It therefore seems likely that the gatehouse formed part of Andrew Ogard's work on his newly acquired property at Rye, although, by comparison with the brickwork of Nether Hall near by, it might well be somewhat later. In the days of Charles II, Rye House had fallen to the estate of a farm house, and was occupied by Rumbold, the maltster. For many years it was used as a workhouse, and now it is a favourite resort of East-end Londoners.

ASTON BURY MANOR HOUSE, HERTFORDSHIRE.

FROM early days Church property, the manor of Aston Bury, situated about four miles south east from Stevenage, was granted at the Dissolution by Henry VIII to Sir Philip Boteler, in whose family it remained until 1778. From that time the house has had a chequered career as a farm house, becoming more and more dilapidated with neglect and ill usage.[2]

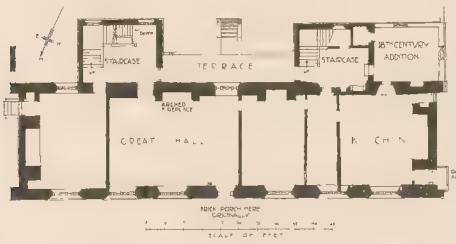


FIG. 77. GROUND PLAN. From a drawing by Mr. W. A. Forsyth.

It was erected on the site of older buildings, in all probability by Sir Philip Boteler between 1540, the year of his acquiring the property, and his death in 1545. In the spandrils of a doorway leading from the great hall are two shields, the one bearing the arms of Boteler, and the other those of Drury, Sir Philip's wife being Elizabeth, daughter of Sir Robert Drury. But like many another Tudor house it has been altered so much that it is difficult to make out the original plan, although an extremely simple one in its main lines (Fig. 77). The upper part of the unbroken north front, nearly 120 ft. long, bears evidence of having been rebuilt in the seventeenth century, and the small gables with curved outlines, so materially adding to the interest of the house, date from that period. The brick porch, which marked the entrance to the great hall, was exactly in the centre of this front, but it has been destroyed. In the wooden porch to the present entrance, west of the central door, and occupying the position of an original window, some of the timber from the oak screen, which probably used to run across the hall, appears to have been re-used.

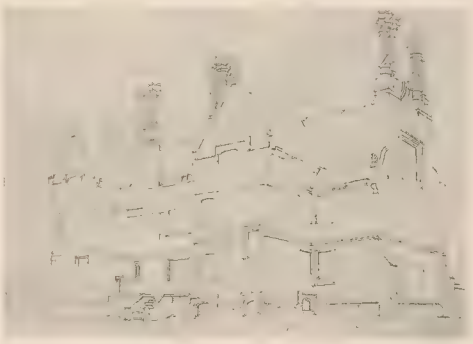


FIG. 78.—ASTON BURY FROM THE SOUTH EAST IN 1854.

The whole house is built of thin red brick, and the original window openings, which had good jamb and head mouldings in that material, were filled with oak mullions and transomes, some of which remain, but on the north front they have been replaced in recent years by stone. Fragments of the

[1] 'East Herts Archæological Society Transactions,' vol. ii.

[2] At the time of writing the house is undergoing careful repair at the hands of Messrs. Forsyth and Maule, and is being made once more into a residence

monastic buildings are seen in pieces of stone and flint buttresses at the west end, and in a stone pointed arch set in the flint walling on the south terrace.

The finest view of the house is obtained from the south east (Fig. 78) where not only the dignified gable end, its curved parapets and lofty brick chimneys are seen at their best, but the scale of the house can be realized from the two gabled projections, and the array of clustered chimneys between and beyond them. These projections are unquestionably contemporary with the original work, up to the level of the moulded brick stringcourse, but there are evidences in the framing of the timbers that the roofs are later erections. They contain remarkably fine oak staircases, and although there is nothing about the walling of these projections or the detail of the brick openings in them, which are arranged with regard to the steps inside, to suggest that they are later additions, the staircases themselves can hardly have been worked before Elizabethan days. Both are in good preservation, but the easternmost is the handsomer of the two, and still bears traces of early colour decoration. It was the principal means of access to the long gallery, which occupies the whole length of the top storey. It measures internally 110 feet long by 17 feet 6 inches wide and receives its light from windows at each end, as well as in the gables on the north front. Such a spacious apartment as this with two fireplaces in its length is more usually found in houses of greater magnitude than Aston Bury. Although the roof is framed in oak very little timber is visible, except the moulded purlins from which the segmental plaster ceiling rises.

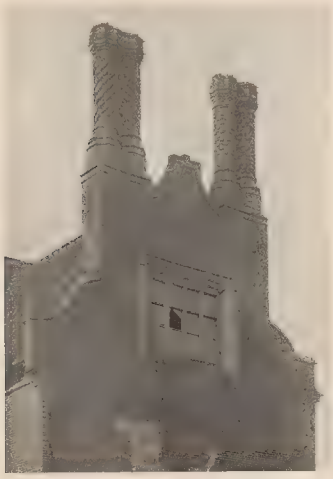


Fig. 79.—ASTON BURY. NORTH-EAST GABLE AND CHIMNEY STACKS.

The chimney stacks of cut brick compare very favourably with the best of their kind in the country. Some are treated spirally, others with zig-zags and simple diapers: all have octagonal bases and capitals, and some of the moulded capitals retain the tiles which, jutting out from the sharp angles formed at the meeting of the hollow sides, fret the sky with such excellent effect in much Tudor work (Fig. 79). The two south-west stacks have been blown down and rebuilt in plain brick work since the sketch here reproduced was made.

From a careful survey, the original Tudor work appears to comprise all the lower walling, the two end gables, the chimney stacks and the main roof, the other parts of the exterior being chiefly seventeenth century work. There is a stateliness about the house due to the breadth and simplicity of the masses that is very striking, and before neglect made itself felt, and the walled garden to the south disappeared, it must have been an unusually impressive brick structure.

NETHER HALL, ESSEX.

THE manor, which is in the parish of Roydon, at an early date belonged to the Abbey of Waltham; but in the reign of Edward IV it became the property of the Colte family, and Nether Hall, so called from its low lying situation near the confluence of the Lea and the Stourt, was built about the year 1470 by Thomas Colte.[1] It remained in the possession of his family until 1635, when their dwindled fortunes necessitated the sale of their estates.

[1] Thomas Colte held a post of honour abroad under Edward IV, and died 1471. His brass in Roydon Church bears the inscription "Edwardi regis consul honorificus."

At one time used as a farm house, it fell from bad to worse, and was pulled down in 1773. The gatehouse which rises out of the moat (Fig. 80), however, was so strongly built that to destroy it was deemed too expensive, and it consequently escaped the ruthless demolition which was the fate of the rest of the once elaborate quadrangular building: its present condition is, nevertheless, most ruinous, and nothing of the heraldic ornament described by many writers[1] any longer remains visible.

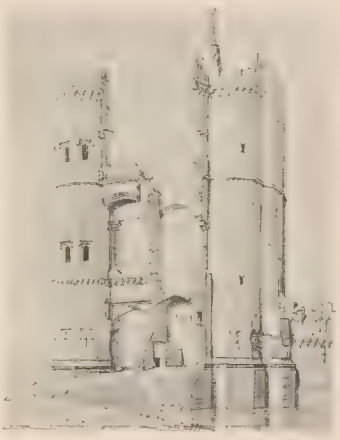


Fig. 80.—THE RUINED GATEHOUSE.
From a sketch by Wm. Twopeny.

With the exception of the window dressings and the entrance archway, it is built entirely of red brick, now of a very mellow tint, relieved by dark headers arranged in several simple patterns. The archway was flanked by a semi-octagonal tower on each side, but one of these has quite fallen away. Above the parapets are the remains of two curiously twisted chimneys, skilfully formed of cut brick, and the wide newel staircase is carried out entirely in brick even to the sunk handrail (Fig. 81), which recalls a similar section found at Tattershall Castle, Lincolnshire.

Notwithstanding the forlorn condition of Nether Hall, enough of the brickwork remains to lead one to believe that in the sixteenth century it could vie with the best brick built houses of East Anglia. Certain it is that the brickwork shows the very best craftsmanship, and in some of its details recalls such a brick porch as that of Sandon Church, near Chelmsford. Whether it be the great moulded arches that span from turret to turret, or the delicate corbelling with trefoiled heads which encircles the turrets at the first floor level and beneath the battlements, all is carried out with regard to the material in a manner that has never been excelled by brick builders of any period

NEW HALL OR BEAULIEU.

IN the history of New Hall, near Chelmsford, once the largest as well as one of the most beautiful Tudor houses in Essex, religion alternates with revelry. Originally the property of the Abbot of Waltham, the manor of New Hall was granted by Henry VII to Thomas Boteler, Earl of Ormond, and the house was probably built c. 1500. In 1517 Henry VIII became possessed of it, and so much did it appeal to that monarch's aesthetic sense that he gave it the name of Beaulieu, raised it to an honour, added considerably to the building, and made it his summer residence. Here he entertained with masquerades, and in 1524 he celebrated the Feast of St. George in the great hall. The gatehouse leading into the great court and built of brick was undoubtedly his work, and over the entrance his arms were carved in stone with this inscription: "**Henricus Rex Octavus, rex inclitus armis Magnanimus, struxit hoc opus egregium.**" On the destruction of this wing the fine sculptured panel, shown on Plate CXXXIX, was removed to the great hall, where it is still preserved, built into the wall.

Fig. 81.
NETHER HALL.
BRICK HANDRAIL
TO THE NEWEL
STAIRS.

New Hall was the favourite residence of Mary before she became queen. It was granted in 1573 by Queen Elizabeth to the Earl of Sussex, and in 1651 Cromwell bought it for five shillings, but soon left

[1] T. Wright, 'History and Topography of the County of Essex, 1831-35.'

it for Hampton Court. Soon after the Restoration it became the property of General Monk (Duke of Albemarle), during whose ownership it was frequently graced by the presence of Charles II and his court, and in the great hall was played the *Merry Wives of Windsor* by Nell Gwynne and her companions.

Early in the eighteenth century much of the marble work and wrought material was removed and used in Boreham Hall, not far away; and shortly afterwards the greater part of the house was pulled down, while the mile-long avenue of lime trees has since shared a similar fate. In 1798 New Hall became the refuge of a community of nuns of the order of the Holy Sepulchre and their abbess, when driven from Liége, certain noble families having bought it for this purpose. In adapting the house to the uses of a convent many changes were made, the most notable being the conversion of the great hall into a chapel, a sequel little anticipated by the monarchs who had there disported and one which would hardly have found favour with Henry VIII.

LITTLE LEIGHS PRIORY, ESSEX.

LITTLE LEIGHS PRIORY, a monastery for Augustine Canons founded c. 1229 by Sir Ralph Gernon, was granted at its dissolution in 1536 by Henry VIII to his Solicitor-General, Sir Richard Rich, a clever lawyer, who owed his great wealth to the acquisition of property from his Church. It is likely that he pulled down the not very extensive conventual buildings before entering upon his elaborate scheme for the erection of a house of magnitude and beauty, surrounded with pleasure grounds and parks to an extent which evoked from a future chaplain of Leighs its description as "a secular elysium, a worldly paradise, a heaven upon earth."[1]

A more favourable site, in a valley through which ran a river and surrounded by wooded country, could not have been chosen by Sir Richard. He probably built his house between the years 1537 and 1551, using much of the material from the Priory buildings. It was a time to him of increasing honours: in 1546 he was created Baron Rich of Lees, and later in the same year constituted Lord Chancellor. This post, however, owing to the discovery of his complicity with the Duke of Somerset, he was obliged to resign in 1551, when he retired to Little Leighs and spent the remaining years of his life there. He died in 1568. His immense estates continued in his family until 1673, when on the death, without issue, of Charles, 4th Earl of Warwick, they were divided among his nearest of kin, Leighs becoming the property of a nephew, Robert Montague, Earl of Manchester, whose grandson sold it to Edmund Sheffield, Duke of Buckinghamshire, after whose death in 1735 it was sold to the Governors of Guy's Hospital. It was not long before they demolished almost all Lord Rich's work, so that there now stands little of importance except the gatehouse, a range of buildings in the outer court, and a few boundary walls, shown in the plan (Fig. 82). Fortunately, however, this gatehouse on the eastern side of the outer court, leading into the fountain or inner court, is a truly magnificent example of Tudor brickwork, and it stands to all appearances externally intact (Plate CXXXVI). The bricks are very thin, as usual, and the

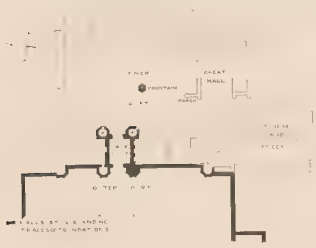


FIG. 82.—GROUND PLAN SHOWING FOUNDATIONS OF DEMOLISHED HOUSE.—From a plan by Mr. F. Wykeham Chancellor.

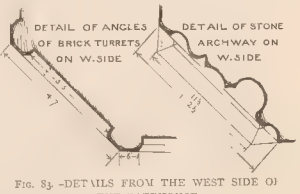


FIG. 83.—DETAILS FROM THE WEST SIDE OF THE GATEHOUSE.

[1] Anthony Walker, long the Chaplain at Leighs

dark vitrified headers give relief to the angle turrets in a number of diapered patterns. On the west side the faces of the turrets are recessed a few inches from the angles (Fig. 83) forming large upright panels 3 feet 5 inches in width at the lower stage, very similar to the gatehouse at Hadleigh, shown on the same plate, and to the entrance to Giffard's Hall, Stoke-by-Neyland.

On the east side (Fig. 84) this elaboration does not appear, in fact the west side is the richer of the two in many respects, and the stone archway, 9 feet wide, with good mouldings and very finely carved spandrils in high relief, in which the fleur-de-lis and the Tudor rose are prominent, becomes a plainer brick arch on the side of the fountain court. On the south side are four brick chimneys, two coupled and two single, all differing in detail.

Fig. 84. THE GATEHOUSE AND CONDUIT FROM THE EAST SIDE.
From a sketch by J. C. Buckler.

The resemblances between this gatehouse and that at New Hall, erected by Henry VIII, but destroyed long since, suggest that the same hands worked on both.[1] It is also thought that the relative positions of gatehouse and great-hall, and the elaborate and very beautiful scheme of ponds, lakes, and fountains were partly the result of Lord Rich's visits to Great Chalfield, where water plays such a prominent part in the scheme (Fig. 4). From the existing foundations it is evident that the gateway opening to the south led into an outer or base court, on the eastern side of which was the great gatehouse: through this was entered the inner or fountain court, which was paved with stone, and round it were ranged the principal rooms. The conduit built of stone above a brick base 4 feet high is hexagonal, and still stands as shown in the sketch (Fig. 84), which was made in 1825: and some of the lead piping which conveyed water to it remains. Beyond this second quadrangle was a garden shut in from the north and east by plantations.

LAYER MARNEY HALL, ESSEX.

PLATES XL. XLI, AND XLII.

THE work of a man distinguished for learning and taste in a brilliant age, Layer Marney, though but a fragment of the original design, is particularly interesting as an example of the introduction of renaissance ornament in the structure of an otherwise Gothic building.

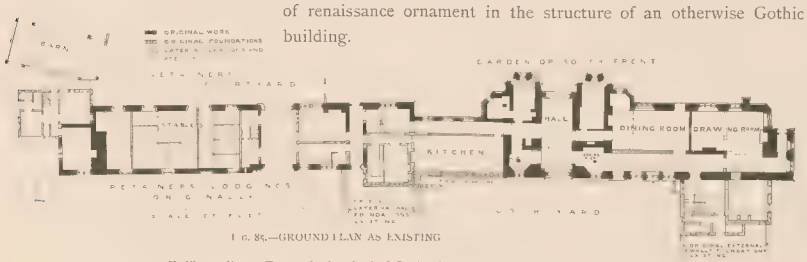


Fig. 85.—GROUND PLAN AS EXISTING

F. Chancellor. 'Essex Archæological Society's Transactions,' vol. v. New Series.

Sir Henry Marney, in whose family the manor had been since the reign of Henry II, was a Privy Councillor of Henry VII and later of Henry VIII. He began his ambitious building scheme in or about the year 1500. No defensive precautions affect the character of its architecture, though in the lofty tower above the entrance it retains a distinctive feature of the quadrangular house of earlier times. There is no moat, and the unusually large windows to the more important rooms, with an outward aspect, are additional evidence that the primary intention of the builder was comfort and comeliness rather than security.

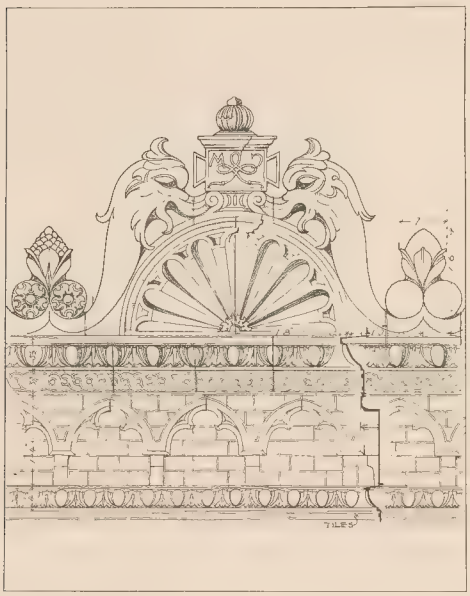


FIG. 86.—LAYER MARNEY HALL. DETAIL OF PARAPET

In various ways Layer Marney, Hengrave Hall, Compton Wynyates, and Sutton Place, all the work of men distinguished by the favour of their sovereign and in contact with the revival of letters and art then at its height in Italy and France, are typical of the renewed building energy of the early sixteenth century. There is much in common between Layer Marney and Sutton Place: both houses are built of brick and terra-cotta: in both the general lines of the structure are traditional and the detail introduced is to a large extent indebted to foreign sources. In Layer Marney the foreign influence is strongly marked; a good deal of the work is traceable to an Italian origin and was likely designed by Trevisano, the King's architect, with whom Sir Henry, who was Captain of the Guard to Henry VIII, must at times have come into contact. But some of the ornament, especially the parapets with dolphins disporting themselves over semicircular headed panels filled with radiating ornament (Fig. 86), is much more French than Italian; the same may be said of the moulded bases to certain of the window mullions. The whole of this enriched work to parapets and windows is executed in buff-coloured terra-cotta, which, in contrast with the warm rich red of the brick walling and the blue vitrified diaper work that frets nearly all the plain surfaces, produces a fine colour scheme, which goes far to redeem the ungainly lines and ponderous mass of the tower itself.

In 1522 Sir Henry accompanied Charles Brandon, Duke of Suffolk, when he took "a great army to France," and in 1523 he was created Lord Marney. The following year he died and was succeeded by his son, John, Lord Marney, who enjoyed his honours for but a short time, dying in 1525. Their very beautiful terra-cotta tombs, doubtless the work of the foreign craftsmen who had been employed on the house, are in the Marney Chapel in the church, which adjoins the grounds.

Various theories have been suggested as to how much or how little of the intended structure had been erected at the time of the death of the second Lord Marney,[1] but all that can be seen to-day is

[1] C. F. Hayward, Architectural notes on Layer Marney Hall, Essex, 1862, in the 'Essex Archæological Society's Transactions,' vol. III, Part I

indicated on the plan (Fig. 85). The gatehouse and the adjoining wing, it is supposed, would have formed the south side of the inner courtyard, traces of the foundations of the east and west wings still being visible. The gatehouse, which rises to a height of about 70 feet above the ground, consists of a central block, three storeys in height, flanked by two semi-octagonal turrets on the south side (Plate XL), and by two square ones on the north, each of which is divided into eight storeys. Some of the upper rooms have good ceilings of simple design with wood ribs, detailed on Plate CLXXIII, and some of the carved oak panels will be found on Plate CLXI.

The peculiar character of the terra-cotta mullions and heads to the lights in the main building can be studied on Plate XLII, and the similarity of some of the modelled ornament to that at Sutton Place (Plate XLV) is striking: in the quieter brick windows set in the diapered walls of the stable building to the east (Plate XLI) the traditional work of the English builders is seen uninfluenced by the presence of the foreign craftsman. Standing, as it does, almost unattached, the tower of Layer Marney suggests a personal monument, and the striving after expression of undigested beauty. It is, in fact, not without pretentiousness, and savours somewhat of the *nouveau riche* of the period

SUTTON PLACE, SURREY.

PLATES XLIII, XLIV, AND XLV.

BUILT in the heyday of the reign of Henry VIII by Sir Richard Weston, one of that sovereign's most trusted servants, Sutton Place, near Guildford, marks an epoch in the development of domestic architecture. Redolent of freedom and warm with the beauty of the South, suggesting as it does its founder's sojourn in France and contact with the spirit of the Renaissance, the house is traditional in its essentials, and in its ornament there is not one classic feature, though much of it is obviously of foreign inspiration.[1] But from the point of comfort, convenience and studied symmetry, it led the way for a new building era, and, together with contemporary houses such as Layer Marney Hall, Compton Wynyates and Hengrave Hall, shows a startling advance on the moated and castellated mansion previously the refuge of the English noble. Sir Richard Weston, whose rebus and initials are many times repeated on the facing blocks of the walling (Fig. 88), introduced none of the insignia of the castle into his building: indeed, Sutton Place in the sixteenth century was no more prepared for attack than the houses of to-day, nor was it much less convenient, for it possessed an adequate number of rooms, although their exact disposition is now difficult to make out: moreover, the newel staircase was discarded.

FIG. 87.—GROUND PLAN SHOWING SECOND COURTYARD BUILT IN THE SEVENTEENTH CENTURY. From a plan by the late Mr. F. C. Hayward

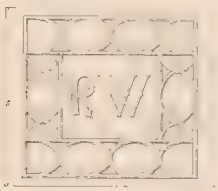


FIG 88. TERRA COTTA FACING BLOCK WITH THE INITIALS OF RICHARD WESTON

The house is built entirely of brick and terra-cotta, as was Layer Marney, and it is not improbable that much was done under the supervision of the Italian, Trevisano, who also worked there. The terra-cotta

[1] Frederic Harrison, 'Annals of an old Manor House,' p. 51.

is of a warm tint, mellowed with age, and the walling, where large unbroken surfaces occur as on the south front (Fig. 89), is relieved with brick diapers of simple design. Window jambs and mullions, doorways, stringcourses, labels, enriched parapets, plinths, quoins and finials are all of moulded clay.

FIG. 89.—PART OF THE SOUTH ELEVATION OF SUTTON PLACE.

From forty to fifty moulds apparently have been used: on Plate XLV some of the details of mouldings and ornament are given to a large scale.

Sir Richard Weston received the manor of Sutton from Henry VIII in 1521, and he seems to have built his house about the year 1523 or 1525[1] on a site a quarter of a mile from that of the earlier dwelling. The house, as shown in the plan (Fig. 87), was a quadrangular building surrounding a courtyard measuring about 80 feet in each direction. In the middle of the north wing stood the entrance gatehouse in the form of a lofty tower with flanking turrets, not a vestige of which remains above ground, but traces of the foundations have enabled the plan to be definitely made out. The great hall, two storeys in height and lighted by two tiers of windows, a most unusual arrangement, occupies the southern wing and separates the east and west wings: its doorway being exactly in the centre was in a direct line with the principal entrance in the courtyard. As the door leading to the garden from the hall is also in a line with the entrance, great inconvenience from draughts must have been felt, especially as the symmetrical arrangement was obtained at the expense of the "screens."

The western wing contained the kitchen and offices, and the principal rooms were in the east and

[1] The occurrence of the pomegranate, the device of Catherine of Aragon, in the spandrils of the arched chimney-piece in the hall and in other places, renders it likely that the house was built before her loss of the King's favour in 1527.

part of the north wing. The great fire of 1560, which broke out immediately after Queen Elizabeth's first visit to Sutton Place,[1] did irreparable harm to the north wing, and damaged the east wing so considerably that it has been but little used since. Partly perhaps because of the havoc thus created, Sutton Place ceased to be the residence of the family after the death of Sir Henry Weston in the reign of Elizabeth, until the time of the third Sir Richard.[2] His tenure of the family property was a long one, lasting from 1613 to 1652: he sold the other family residence, Clandon, in Surrey, in 1641, at which time probably he carried out his repairs and additions to Sutton Place. The west wing was made the residential part of the house, and to meet the need for offices a new brick extension with no terra-cotta was built round a smaller quadrangle to the west, between the original house and the garden (Fig. 87).

Fig. 90.—THE DESTROYED WING FROM THE INTERIOR OF THE COURTYARD. From an original drawing in the Bodleian Library, Oxford.

On the succession to the property in 1782 of John Webb, a relative, who adopted the name of Weston, his first action was to pull down the gatehouse, together with the whole of the north wing, which had become ruinous, so that, like many another Tudor house, it has been robbed of its great quadrangle. From drawings made before the demolition of this wing, one of which is reproduced in Fig. 90, it is seen that the general character of the windows and walling was the same, and that the richly decorated parapet was carried round, but interrupted by the turrets of the gatehouse.

Probably a great part of the existing woodwork and glass was executed about the middle of the seventeenth century when the marriage of John, son of Sir Richard, with Mary Copley brought quarterings and wealth into the family. The fitting up of the first floor of the neglected east wing as a 'long gallery' is attributed to another John Weston, early in the eighteenth century. He panelled the dining-room, and also the staircases which had formed part of the seventeenth century additions: the date of his repairs seems to have been 1724.

In 1878 Mr. Frederic Harrison, who was then living at Sutton Place, restored the 'long gallery,' and replaced from castings the terra-cotta mouldings to the windows, which a previous owner had removed. As in many houses of the period historical association centres round the stained glass: much collected by the founder exists to-day in excellent condition, and it is thought to be by the same hands or from the same works as that at King's College, Cambridge.[3]

Scarcity of means and lack of royal favour—the fate of the Westons for several generations—had not unlikely something to do with preserving the character of their home, the beauty of which is carefully guarded by Lord Northcliffe, the present owner.

[1] 'Machyn's Diary' in the Camden Society's Publications, p. 241. "The vij day of August was Suttun bornyd, wher the Quen's grase dyd ly iij nyghtes afor, that was master Westun's plase."

[2] A keen agriculturalist, Aubrey accredits him with introducing fresh clover grass into England in 1645. John Aubrey, 'Natural History of Surrey.'

[3] In 1857 the staircase windows on the south front containing painted glass and coats of arms were inserted by F. H. Salvin from designs by Charles Buckler.

HALNAKER MANOR HOUSE, SUSSEX.

OF Halnaker House very few traces remain, although until 1752 it was a dwelling place of its owners, and even for some time after it had been allowed to fall into decay it retained its main characteristics sufficiently to render it a particularly interesting example of sixteenth-century domestic architecture. Loftily situated in richly wooded country in the parish of Boxgrove, within the demesnes of Goodwood, the manor house of Halnaker early in the reign of Henry VIII became the property and favourite residence of Sir Thomas West, second Lord de la Warr, through his marriage with Elizabeth Bonville, whose descent traces back to the de Haia to whom the manor was granted by Henry I.

FIG. 91.—THE ENTRANCE WING OF HALNAKER.

Lord de la Warr greatly altered and added to the house. He remodelled the north wing, panelled the hall from floor to ceiling and erected a range of buildings in the east wing. The house was quadrangular, the entrance under the embattled gatehouse (Fig. 91) being immediately opposite the door leading into the hall, which was in the north wing; the principal rooms were also situated in this wing, and the chapel occupied the southern part of the east wing.

The house was built of brick, with stone introduced only for the windows, copings, and other dressed work. The wide-spreading bay windows and the free treatment of the numerous gables went far towards the making of a composition which, for balance of parts and variety of detail, can hardly have been excelled, and which, had it survived, would have afforded one more instance of that simple form of

FIG. 92.—SOUTH FRONT OF HALNAKER, FACING THE COURTYARD
From an original drawing in the Bodleian Library, Oxford

expression resulting direct from the plan of a building, without any laboured attempt at constructing a symmetrical façade. As it is, it is only by the help of drawings made when the house was still standing, some of which are reproduced here, that any idea of its disposition and extent can be formed

The hall was wainscoted in oak, and the carving on the panels very skilfully wrought: "knots, scrolls, and devices mingle with the cognizances of the founder, as well as of Henry VIII and Queen

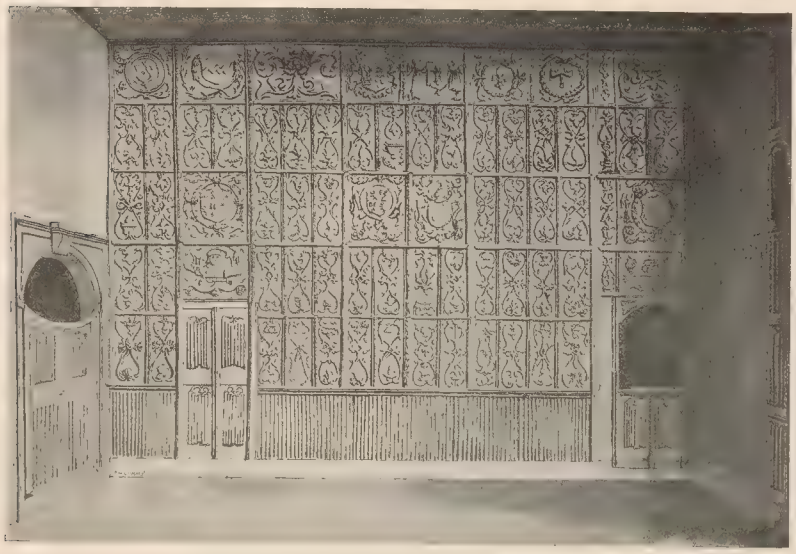


Fig. 93.—PANELLED END WALL OF THE HALL. -From a drawing made by S. H. Grimm in 1782.

Catharine of Aragon."[1] In a compartment near the centre were the arms of England. Over the doors leading from the hall to the buttery and cellar were half length figures of men holding cups and scrolls: one was inscribed 'LES BIEN-VENUS,' and the other 'COME IN AND DRINGE.' The end panelled wall with these doorways in it is shown in Fig. 93. Richly coloured glass filled the windows of the hall:[2] the detail of a simple but effective ceiling with wood ribs is given on Plate CLXXIII.

Beautiful as it undoubtedly was and finished after his own taste, Lord de la Warr was obliged by the King in 1538 to exchange Halnaker, with other property, for Wherwell Abbey. Thus it became vested in the Crown, and was afterwards granted by Queen Mary to Edward, Earl of Arundel; but it did not long remain in his family, for in the twenty-ninth year of Elizabeth's reign it passed to Sir John Morley; his descendant it was—the Countess of Derby[3]—whose death in 1752 left Halnaker to the absolute neglect that to-day makes knowledge of it possible only through the study of old drawings together with the descriptions contained in the works of contemporary writers.

Fig. 94
KNOCKER AT
HALNAKER
DATED 1567.

[1] T. W. Horsefield, 'The History, Antiquities and Topography of the County of Sussex,' 1835.
[2] J. Lewis Andre, F.S.A., article in 'Sussex Archæological Collections,' vol. 43.
[3] The marriage of this lady was celebrated in the Chapel at Halnaker in 1704, just one hundred years before it fell into ruin.

BOUGHTON MALHERBE, KENT.

PLATE XLVI.

THE house from which this interior of a room on the first floor is taken has lost so much through alteration and demolition that there is little left to suggest its former importance and beauty. Built in the early part of the reign of Henry VIII by Sir Edward Wotton, Treasurer of Calais and Privy Councillor to the King, it was one of the many fine houses erected in an age of rejuvenescence, by men whose associations at home and abroad were leading them into new regions of thought. It seems likely that it was built on the site of an earlier house, for in the reign of Edward III the manor of Boughton Malherbe, near Lenham, belonged to Robert Corbie, who built there a mansion, and obtained the King's licence in 1363 to fortify it with battlements and towers. The property came into the possession of the Wotton family by the marriage of Nicholas Wotton, who died in 1448, with Joan heiress of the Corbie family.[1] In 1535 Sir Edward Wotton was in residence at Boughton Malherbe and in 1536 kept his shrievalty there: as he died in 1550, the date of the oak panelling can be determined within a few years, seeing that the W and the tun carved in one of the panels visible in Plate XLVI undoubtedly stands for his rebus. It is not so clear, however, that the room was in his day as it now exists, for there are many indications of the panelling having been refixed or possibly brought from another room at a subsequent date and adapted to its present position: a plan of the room is given in Fig. 95.

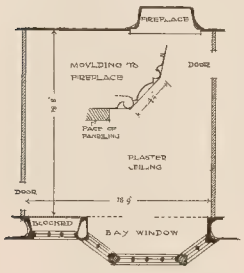


FIG. 95.—BOUGHTON MALHERBE—PLAN OF ROOM ON FIRST FLOOR.

A great number of the panels appear at first to be identical, but on close inspection numerous variations in detail are noticeable, which in the actual room dispel any feeling of monotony suggested by the part shown. There are two types of ribbed panel, one with vine leaves and fruit, and the other with cusp-like forms suitable to the material, the relief being very slight, as these panels are only half an inch thick. Ten other panels are carved with heads in profile and grotesque designs such as the Flemish carvers excelled in at that period, and which harmonize so strangely here, as elsewhere, with the native craftsmanship all around them.

The elaborate decoration of the drawing-room known from Nash's drawing was probably carried out under Thomas Wotton, son of Sir Edward, in anticipation of the visit of Queen Elizabeth in 1573: the room has unfortunately been partitioned into three, and a flat ceiling conceals anything that may still remain of the original coved one.

Lord Wotton, eldest son of Thomas, enclosed the grounds and converted them into a park. Izaac Walton in his life of Sir Henry Wotton, the most widely known of his distinguished family and famous for his contribution to architectural literature, 'The Elements of Architecture,' published in 1624, describes the house as "an antient and goodly Structure, beautifying and being beautified by the Parish Church of Bocton Malherbe adjoyning unto it; both seated within a fair Park of the Wottons."[2]

[1] Their son adopted the Corbie coat of arms in preference to that of his father, and this example was followed by his successors for several generations, in fact until the second Lord Wotton (died 1630) reassumed the arms of Wotton in his first quartering.

[2] 'Reliquiæ Wottonianæ,' published 1651.

COWDRAY, SUSSEX.

PLATES XLVII AND XLVIII.

THOUGH the first builders and owners of Cowdray were the de Bohuns, a family famed for its warriors and high in royal favour, there is no definite record as to when the original house was built. Many facts, however, concerning it are known, and certain links being supplied by conjecture, a fairly continuous history may be evolved.[1]

The manor of Cowdray, near Midhurst, was granted by Henry I to Savaric de Bohun and remained in his family until the end of the fifteenth century. They built for themselves a castle on St. Anne's Hill, which stands just above the later house. When this castle fell into decay, probably in the reign of Edward III, the Bohuns appear to have built a house nearer to the river,[2] and the hexagonal kitchen is thought to be part of this early structure.

It is necessary to note how Cowdray changed owners to follow the history of the building. In 1499 John de Bohun died leaving no son: his daughter, Mary, married Sir Davy Owen, said to be the son of Owen Tudor.[3] As they had no children, Sir Davy, in 1528, sold Cowdray to his kinsman, Sir William Fitzwilliam, Lord High Admiral in 1523 and created Earl of Southampton in 1537. He "obtained a royal patent to add to his park at Cowdray and to build there an embattled castle of stone"; it is now very difficult to say how much of the earlier building he incorporated into his work and how far the complete scheme as indicated on the plan (Fig. 96) was furthered in his day. In the west front facing the courtyard, shown on the plates, the pointed windows with traceried heads to the great hall are seen, while the spacious oriel at the daïs end—perhaps the noblest of its kind in England—has flat-arched Tudor heads to the whole of its fifty-four lights. This oriel, without doubt, is the work of the Earl of Southampton, and the stone porch in the courtyard must also be part of his work, for his cognizance, a trefoil, with his initials (Fig. 101) alternating with the anchor, occurs several times in its vaulting. That Italian carvers were working with the English at Cowdray at this time is evident from the arabesques and heads daintily introduced in the decoration of the ribs and filling of the vault, but they do not seem to have been employed upon any other part of the house.

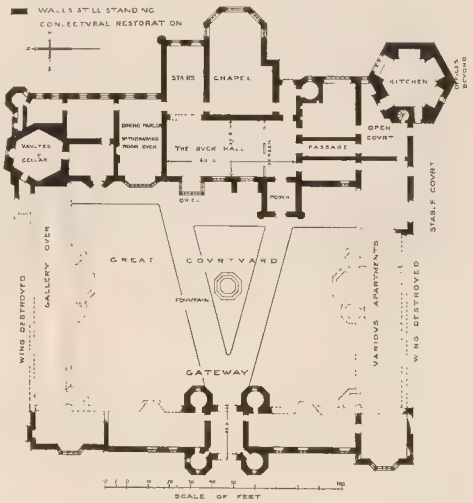


FIG. 96.—GROUND PLAN.

To the north of the great hall are the principal withdrawing-rooms lighted by bay windows with square-headed lights rising through three storeys, and it is interesting to see side by side the three types of window head which met all the needs of Tudor builders.

[1] Cowdray, The History of a Great English House,' by Mrs. Charles Roundell, 1884. [2] Dallaway, 'History of Sussex,' 1815.

[3] Sir Davy died in 1529 and his recumbent effigy may be seen in complete armour on his alabaster tomb on the north side of the nave of Easebourne Church.

On the death of Lord Southampton in 1543, without issue, Cowdray became the property of his half-brother, Sir Anthony Browne, a favourite of Henry VIII, Privy Councillor[1] and Master of the Horse. He continued the building projects of Lord Southampton, but died in 1548 and was succeeded

Fig. 97. THE WEST FRONT OF COWDRAY HOUSE, FROM THE COURTYARD. From an original drawing by S. H. Grimm.

by his son Anthony, who had been knighted at the coronation of Edward VI. During his ownership came the days of Cowdray's glory. It was there that Edward VI during his only 'progress' speaks of being 'marvellously, yea, rather excessively banketted.'

In 1554, on the marriage of Queen Mary to Philip of Spain, Sir Anthony Browne was created Viscount Montague, a title chosen probably because the Marquis of Montacute was his ancestor.[2] A Catholic and a loyal servant to Queen Mary it is yet evident that Viscount Montague enjoyed the favour of Queen Elizabeth, who in 1591 paid a visit to Cowdray of nearly a week's duration.

In the meantime the great quadrangle had been completed, and Sir Anthony had put up the arms of his house on the entrance gateway (Plate CXXXVI). Cowdray at this time must have been as beautiful and complete a Tudor house as could been seen in all England, but the north and south wings have long since disappeared, and the whole structure reduced to a roofless ruin by calamity and neglect.

Above the parapet and high above the finials that surmounted the numerous turrets and angle pinnacles rose the lofty roof of the great hall, with its elaborate louvre covered with lead and surrounded by metal vanes and gilded banners (Fig. 97). Of the fine open timber roof (Fig. 99) nothing remains, but some of the moulded stone corbels (Fig. 102) may still be seen.[3] The greater part of the walling was

[1] The Privy Council met at Cowdray on 3rd and 4th August 1543. 'Letters and Papers of Henry VIII,' vol. 20, Pt. II.

[2] Hence has arisen a mistake on the part of Horace Walpole and other writers, who assume that Cowdray was formerly the property of the Marquis of Montacute.

[3] This hall is always referred to as the Buck Hall from the eleven bucks, carved life size in oak, which stood upon brackets above the cornice of the wainscoting. These together with all the fittings have perished, but the oak dog-gates have been saved, and are rehung in the hall of Park Lodge, Liverpool, the residence of Prof. Sir Robert Boyce.

built of a warm-tinted stone, red brick being also used; the mellow colours of both materials constituting one of the chief charms of the ruin to-day.

In 1592 Lord Montague died and was buried at Midhurst, where his splendid altar tomb remained

Fig. 98.—THE COURTYARD OF COWDRAY, LOOKING TOWARDS THE GATEWAY.—From an original drawing by S. H. Grimm

until 1851, when it was removed to Easebourne. His grandson, the second Viscount Montague, compiled a curious book of orders and rules for the direction of his household, called 'A Booke of Household Rule,' which attracted the scorn of Horace Walpole, who amongst other criticisms points out that although in this book there is mention of no fewer than thirty-six different ranks of servants there is no allusion to chaplain or priest: the only ecclesiastic in this rigidly Catholic family being the almoner, and his business was apparently to light the fires in the hall! Walpole was mistaken: the almoner was not an ecclesiastic, but a servant merely under the usher of the hall. This leads to a curious point: staunch Catholics though the Browne family were and openly proud of their faith, there is no mention of either chaplain or chapel at Cowdray until 1625, when Lord Montague received a letter from Pope Urban VIII signifying his approval of building one. The only intimation of an earlier chapel has arisen from a study of some floor tiles, which are apparently of the time of Henry VIII: it is therefore conjectured that the site of the second Viscount Montague's chapel was also that of an earlier one erected by Lord Southampton.

On the death of Lord Montague in 1629 it is probable that his widow, who survived him many years, lived at Cowdray, as she petitioned the House of Lords for help in the repairs necessary after the occupation of the house by troops during the Civil Wars. Francis, third Viscount, suffered for his loyalty to Charles I, whom he helped with money and arms: the Parliamentarians punished him by despoiling his property of plate and other goods. The tax of 1666 by which the King took £1 in every £100 of personal property was much felt by him, as was also the Hearth Tax of 1670.[1]

[1] Cowdray is said to have had seventy-seven hearths

To the fourth Viscount, who succeeded in 1682, are attributed many alterations, by no means for the better, carried out during the reign of William III. The chapel had suffered considerably during the occupation by troops in 1643, and probably at the instigation of his wife, a devout Roman Catholic, Lord Montague set to work to repair and adorn it. He also enlarged the upper windows on the eastern front and elsewhere, adding heavy cornices, and furthermore he demolished the court behind the south gallery and on its site built "a narrow court joined at its eastern end to the kitchen tower, open towards the west and surrounded on the east and south" with his stables, kennels and other offices, buildings picturesque enough in themselves, with low rooms and high red tiled roofs, but by no means in sympathy with the mellow stone of Cowdray's embattled walls. This Lord Montague died in 1708, leaving no child, and he was succeeded by his brother Henry, concerning whom is one of Cowdray's strange legends. It is said that for the last fifteen years of his life he lived in the priest's hiding hole at the keeper's lodge in the park, his wife meanwhile keeping up full state, and the outside world believing him to be abroad.

Fig. 99.—THE INTERIOR OF THE BUCK HALL AT COWDRAY.
From an original drawing by S. H. Grimm.

In 1749 Horace Walpole visited Cowdray, which, he says, 'was repairing,' but he does not mention in what the repairs consisted, so it is left to conjecture as to whether the alteration in the Buck Hall was one. Walpole continues, "the chapel is grand," and "I was charmed with the front and the court and the fountain." This fountain "with its imagery in brass and variety of devices for shooting water," seen in the views of the courtyard, Figs. 97 and 98, is no longer at Cowdray, but has been set up at Woolbeding in the same county.

The seventh Viscount, who succeeded in 1767, was the first of his family to forsake the Roman Catholic faith, a desertion which, according to legend, brought the fulfilment of the curse of fire and water. The story of the curse has two versions, but both agree that the threatened calamity originated from the fact that most of the property belonging to the Browne family was given to them after it had been wrested from the Church. The story goes that the fulfilment was delayed for so many generations because of their loyalty to their faith.

Lord Montague's wish was to modernize the rooms at Cowdray; he accordingly employed Italian

workmen, who decorated the staircase and some of the rooms in what Dallaway calls "the false taste of that day," the result being by no means happy. He died in 1787, having been a few days previously received back into the Church of Rome, and was succeeded by a son, then only eighteen years of age, who resented the strict upbringing by his mother, and, wearied by the home atmosphere of Calvinistic protestantism, went abroad with a friend in 1793. Then came the mad project of shooting the Falls of Schaffenhausen on the Rhine near Laufenburg. Scorning and evading all attempts to stay their foolhardiness they were both drowned. One messenger sent to England with news of this disaster crossed another sent from Cowdray to announce to the Viscount the destruction of his home by fire.

Fig. 100.—INTERIOR OF THE KITCHEN AT COWDRAY [illegible] drawing by S. H. G[illegible]

The story of the fire at Cowdray is one of extraordinary carelessness. The family were not living in the house at the time, as it was undergoing repairs The fact that the fire arose from the workmen burning charcoal amongst the shavings and chips in the room used for their carpenter's shop, at the top of one of the towers, shows that no very careful supervision was exercised: it is also said that the fire hose and buckets were locked up in the small hexagonal stone building a short distance away to the north, the key of which was mislaid. The north gallery, where nearly all the pictures and valuables and much of the furniture had been put temporarily, was immediately below the room where the fire broke out. The destruction could hardly have been more complete. Distress at the death of her son rendered the Countess incapable of coping with the havoc, and time and neglect helped on the ruin thus begun.

Lord Montague had left all his property to his sister, Elizabeth Mary; the title went to a descendant of the brother of the second Viscount Montague, Mark Anthony Browne, a friar at Fontainebleau, who accordingly received a dispensation to marry, but he died childless and the title became extinct. Cowdray then passed through marriage to the Poyntz family, and was sold in 1843 to the Earl of Egmont, whose descendant in 1874 built a new house in the park, incorporating a portion of the keeper's lodge already referred to.

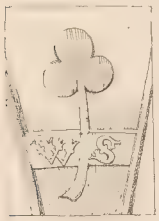
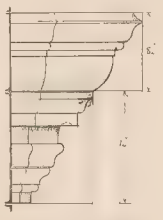
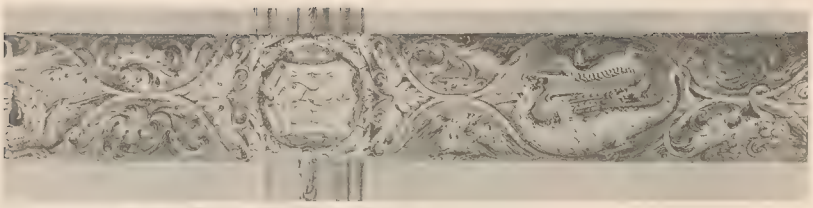


Fig. 101.—COWDRAY PORCH COGNIZANCE OF THE EARL OF SOUTHAMPTON.

This briefly is the history of Cowdray. The fire of 24th September, 1793, was so destructive, and the lack of subsequent attempt to save the building from further decay and pillage so marked, that nothing remains to-day but the bare walls, all too unsteady, and it is only by the help of careful drawings made previous to the fire, some of which are here reproduced, that any true conception of the grandeur of the house can be gained.



[illegible]



[illegible] CENTRAL PART OF TRANSVERSE BEAM. MARQUIS OF GRANBY' INN, COLCHESTER

THE 'MARQUIS OF GRANBY' INN, COLCHESTER, ESSEX.

HIDDEN away in a ground floor room of an old inn, the high-sounding name of which accords ill with the general air of the place, is a wonderfully fine ceiling with moulded and carved beams of excellent design and workmanship. A part of this ceiling, which is at a height of about 10 feet 6 inches above the floor, is shown on Plate CLXXII; the windows in the side wall and the timbers at the end are no longer to be seen as drawn on the plate.

Very little is known of the history of this house, but it can hardly be doubted that a room originally nearly 19 feet wide and of great length, with such detail as this, must have formed part of a large dwelling of importance: there are evidences of a central courtyard, but the whole external character has been entirely altered, and this room alone has survived the changes of fortune and alterations that have befallen the house

The carving on the large cross beam, which is nearly 14 inches square, is shown in detail in Figs. 103 and 104: in the centre are the initials H. M. intertwined with a merchant's mark or a knot badge and surrounded by a carved wreath. A large floral design with figure and animal subjects interspersed amongst the foliage extends on each side from this centre panel to the walls, and the ends of the beam are supported by massive oak brackets, on which are carved grotesque male figures. A longitudinal moulded beam, tenoned into the main transverse beam, is carried the entire length of the room: it is about 11 inches deep with the lower roll carved, and into it smaller beams 5 inches deep are framed about 9 inches in the clear apart: between them is the plaster filling of the ceiling

The mouldings on these smaller beams consist of a series of rounds wrought with carved stops of undoubted native workmanship, and very similar to those in the ceiling of 'Jacobs Hall,' Brightlingsea, whereas the carving on the main beam and on the brackets bears evidence of the collaboration of foreign craftsmen. It is possible that the carving was wrought long after the beam was placed in position, and that it was originally moulded.[1]

COLVILLE HALL, ESSEX.

BUILT in the reign of Henry VIII, probably by John Browne between 1539 and 1550, Colville or Covell Hall, situated in that part of the county known as the 'Roothings,' is a good example of the home of the 'country squire' of that day.[2] The house is constructed mainly of timber with herring-bone brick filling, and although sadly dilapidated, it is, with its barns and outbuildings, one of the most interesting houses in a district rich in simple Tudor work. The house and farm buildings

[1] Major J. L. Bale, in the Essex Review, Vol. XIII, 1904, describes the 'Marquis of Granby' Inn, as a mansion of the time of Edward III, and says "in a spacious room, now an above ground cellar, is a large beam, originally moulded, and at a later date sculptured with grotesque figures. the beam rests on the original wall-posts, with carved brackets

[2] Essex Review, Vol. XII, 1903. Article by Miller Christy

FIG. 104. RIGHT HAND PART OF CARVED TRANSVERSE BEAM, 'MARQUIS OF GRANBY' INN, COLCHESTER.—From a drawing by MAJOR I. E. HALL.

appear to have originally surrounded a quadrangle, the walls having no windows with outward aspect,—an arrangement which necessitated much alteration in a later age.

The west front has two good overhanging gables, and on the south side is a fine brick chimney stack, but the most interesting parts of the house to-day must be sought inside. In the room now used as the kitchen, formerly the great hall, are some good linen panels and a remarkable series of ten painted glass roundells depicting the occupations of a husbandman and his wife during each month in the year—two are missing. The names of the months are in French, and the glass is of French workmanship and dates probably from between 1490 and 1535, and so is somewhat earlier than the house. On the first floor in a large room is some very fine linen panelling well preserved. The timber framing of the house is freely exposed, and the whole of one end of the room shown on Plate CLXII is panelled with linenfold of good design. Some of the doors on this floor are still furnished with their original wooden door-pulls and latches, and the wrought iron casement fasteners (Plate CLXXVIII) are good examples of the smiths' work of the period.

Originally part of the manor of White Roothing, Colville c. 1525 became through marriage the property of Sir Humphrey Browne, Sergeant at Law. He alienated the estate to his nephew, John Browne, in 1537, whose coat of arms impaling eight other coats is set in the window between the roundells before referred to. He died in 1550 and his descendants enjoyed possession of Colville until early in the seventeenth century, when it became the property of the Everards of Waltham.

TOLLESHUNT D'ARCY HALL, ESSEX.

THIS house is interesting chiefly for the carved panelling and ceiling in what is now the entrance hall, and for the massive oak screen with its two doorways and fine enriched mouldings shown in detail on Plate CLXII. Some of the oak panels are very similar to others at St. Osyth's Priory, which belonged to the D'Arcy family, and with those from Colchester and elsewhere given on Plate CLXI point to the existence of a vigorous school of native carvers in the south eastern counties, who were in all probability reinforced early in the sixteenth century from the other side of the Channel.

The initials A. and D. which occur in some of the panels (Fig. 105), suggest that the woodwork was executed when the house was the residence of Anthony D'Arcy, who was Sheriff in 1512 and died in 1540. The D'Arcy family owned much land in Essex, and Tolleshunt D'Arcy, called then Tolleshunt Tregoz, came into their possession in 1419 and remained their property until the reign of Charles I.

It is possible that at one time the house was quadrangular and that the stone bridge across the moat gave immediate access to a fourth wing long since demolished. The bridge has the family arms and the date 1585 upon it, so it was probably built by Thomas, grandson of Anthony, who died in 1586.

FIG. 105. CARVED PANEL FROM TOLLESHUNT D'ARCY

GREY FRIARS OR FORD'S HOSPITAL, COVENTRY.

PLATES XLIX, L, LI AND LII.

FEW towns in England can boast such rich examples of half-timber construction as Coventry: Bablake Hospital and Bond's Hospital, side by side, are still full of interest although much of their character has vanished with restoration, and undoubtedly the finest and best preserved of the three is Ford's Hospital, or as it is sometimes called on account of its situation close to the Franciscan monastery, Grey Friars Hospital.

It was built and endowed in 1529 by William Fourd or Ford, a native of Coventry, for the accommodation and maintenance of five poor men and one woman; this endowment has been added to and modified from time to time.

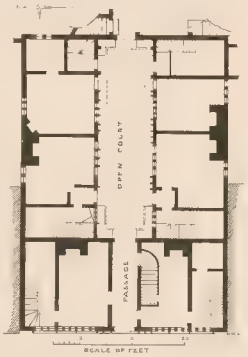


FIG. 106.—GROUND PLAN.

From the plan of the building (Fig. 106) it is seen that it consists of an open centre court which is oblong, measuring 39′ 3″ long and only about 12′ 0″ wide: on each side of this are the dwellings of the inmates, each having its own staircase leading to the rooms above. The west front presents some of the most beautiful sixteenth-century half-timber work to be found in the country. The whole front is timber framed, black with age, above a stone plinth and covered with a tile roof. In spite of the strongly marked horizontal lines of the sills and cove mouldings, the numerous upright oak posts and the three projecting gabled dormers produce in effect an apparent height far in excess of what might be expected from its modest dimensions. This simple scheme of a central doorway and symmetrically disposed windows on the ground floor, with three dormers above, the middle one naïvely out of the centre, has been vested with all the charm and wealth of ornament which the wood carver's craft could produce: yet no one part seems to be over elaborated, and each without telling too much enhances the beauty of the whole. With the exception of the northernmost, the sides of which are pierced and glazed, the sides of the dormers are solid and filled with plaster. Every oak upright not only on the front but also in the courtyard (Plate LI), has a little buttress-like projection wrought on its face, terminating in a pinnacle with crockets and finial and rising from a semi-octagonal base, single to the upper storey but coupled in the lower beneath the ground floor sills. The design would have benefited had these projections been omitted from the uprights beneath the coves of the first floor windows: the sills abruptly cut across all the uprights, but the effect in the actual building is much more that of the uprights being continuous and passing behind, as indeed they do, than of being cut up as is inevitable in an elevational drawing. The cove and all the horizontal members stop square and are not anywhere returned at the ends.

The resources of the craftsmen engaged were such that the design of the tracery varies in every window; as it is so ornate and so small in scale, the entire head above the springing is cut out of one piece, the glass being carried up continuously behind it, and not let into the tracery itself as is customary in heavier work. But perhaps the richest detail is lavished upon the barge boards of the gables, some of the running floral patterns being exceptionally fine. These, together with the principal mouldings are shown in detail on Plate LII which should be studied in conjunction with the measured drawing of the whole front.

The central passage, approached through a good oak door, leads direct into the paved court, at the upper or eastern end of which another passage leads to the gardens at the back of the hospital. The

inner court though very small is perhaps the most beautiful and richest part of the whole building, and does not seem to have suffered from either alteration or neglect. Wealth and variety of ornament here too characterize the tracery of its windows and the detail of the mouldings.

At the eastern end of the building are some additions to the original scheme somewhat irregular in character; with this exception the whole hospital appears to be of one date. Over the entrance doorway is a room that is said to have been the chapel; and some traces of its original use may still be discerned, such as the remains of a panelled ceiling and a few fragments of stained glass, which bear so close a resemblance to the quarries in the 'Commandery,' Worcester, that they may well be by the same hand.

The common hall of the hospital must have been the room over the doorway at the east end of the court, and the names of the various donors are still to be deciphered on the walls: but both this and the original chapel are now used as ordinary rooms of the inmates.

PARNHAM MANOR HOUSE, DORSET.

PLATES LIII AND LIII*.

MARRIAGE with Elizabeth Gerard, the heiress of Parnham, brought the property in the reign of Henry VI to Richard de Strode of East Hewstock, a member of a family famed for many generations throughout the west country. The Strodes held Parnham until 1764, when on failure of male issue it passed through inheritance to Sir John Oglander, whose mother was Elizabeth daughter of Sir John Strode. It did not change hands again until, on the death of the last of the Oglanders, it became the property of its present owner, Mr. Vincent Robinson.

It is probable that the house sufficed for Richard Strode as he found it, and that the first of his family to build there was his grandson, William Strode (died 1499), and later, Sir Robert Strode, who had increased his fortunes by marrying in 1522 Elizabeth, grand-daughter of Sir John Hoddy (Chief Baron of the Exchequer in the fifteenth century), "re-edified and enlarged"[1] the house, retaining parts of the older structure at the north end. The east front (Plate LIII) was the work of Sir Robert, and it has been well preserved, and is prominent among the many beautiful west country stone house fronts of the time of Henry VIII.

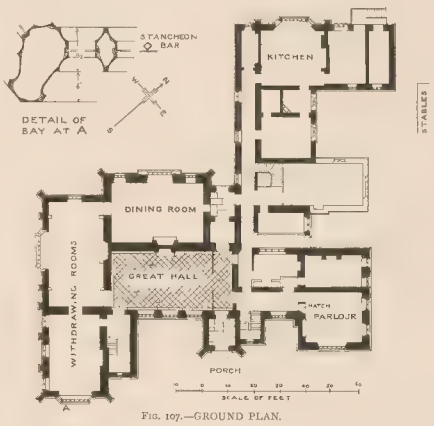


FIG. 107.—GROUND PLAN.

From the plan (Fig. 107) it will be seen that the porch still gives direct access to the 'screens' and that the original doorways remain, although some have been blocked up. The main arrangement of the house has been but slightly departed from, but so many alterations have been made to the exterior that very little is left unspoiled beyond the principal front. This is very irregular in outline owing to the varied projections, but the lofty porch accentuates the importance of the entrance and sufficiently weights the centre of the composition: in the angle buttresses and multiplicity of finials and stacks fretting the sky it recalls Barrington Court, but there is none of the studied symmetry of that front to be found at

[1] Hutchins, 'History and Antiquities of the County of Dorset.'

Parnham. The oriel window over the porch (Plate LIII*) is one of the best of its kind in the country: rising from well moulded corbelling (Fig. 109) it has two tiers of flat arched lights with detail very similar to that of the bay (Fig. 107) and is finished with stone water tabling, which gives a simple and natural covering, utilizing the material most ready to hand. The great hall is only one storey in height and it has no oriel, but the sills of the three large mullioned windows are all brought quite near to the floor. Previous to 1810 there were windows on the western side as well as on the eastern, but the former only reached to about 8 feet from the floor. These were blocked up when the dining-room was built, but their mullions still remain buried in the brickwork which was then built into the wall to carry the floor of the room over. One of these windows has recently been opened and can be seen above the panelling in the dining room. It was found that all the mullions inserted in 1810 were constructed not of stone, but of soft wood and that they had become rotten; while some stone windows put in a century and a half earlier were perfectly sound.[1]

FIG. 108.—PARNHAM MANOR HOUSE FROM THE SOUTH.

Sir Robert Strode died in 1558, and it is not known whether he or his son, John, erected the gatehouse and walls surrounding the gardens.[2] About 1628 Sir John Strode of Chantmarle, in the same county, succeeded to the property amidst much litigation.[3]

The south and west fronts suffered much at the hands of George Strode, who died in 1753. He substituted Georgian for Tudor fittings in the principal rooms, which he enlarged, and he rebuilt the garden walls and stable buildings During the possession of the Oglanders from 1764 the Tudor character of Parnham was again seriously assailed.

The great hall, which in the days of the Strodes had been the dining-hall, has for the most part escaped the fanciful attacks of subsequent owners, but since the building of the dining-room behind, it has become nothing more or less than a fine entrance hall: the original glass is in the windows emblazoning the Strodes and families with which they were allied. A sixteenth-century screen has been put across the hall by the present owner in place of the one doubtless removed by the

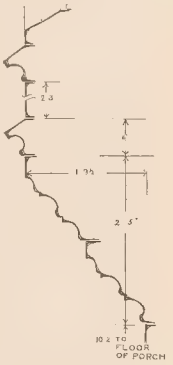


FIG. 109.—SECTION OF CORBELLING TO ORIEL OVER ENTRANCE PORCH

Vincent Robinson, F.S.A., in the 'Dorset Natural History and Antiquarian Field Club Proceedings,' vol. xxi. As was fortunately more often the case than not, the alterations made here early in the nineteenth century consisted largely of blocking up windows and doorways, and covering them with lath and plaster in such a manner that when carefully re-opened the original work appeared to be unharmed

[2] Hutchins attributes them to a later Sir Robert who died *circa* 1628. The gatehouse has long since disappeared, and no records seem to exist giving the date of either its erection or demolition

[3] The second Sir Robert, having no son, had arranged a marriage between his daughter, Catherine, and Sir Richard Strode, son of Sir William Strode, of Newnham This was accomplished, but as they had no son the nearest male heir was Sir John Strode, of Chantmarle, younger brother of Sir Robert

Oglanders. The panelling now in the hall is from a house in Norfolk, the original panelling, some of which seems to have been brought from Chantmarle, having been at a previous date distributed amongst other parts of the house.

Some of the windows have been restored with stone mullions from Wroxton Abbey of seventeenth century date, and in the dining-room windows some stained glass depicting St. George and the Dragon and the arms of Henry VII formerly at Nonsuch Palace, in Surrey, is preserved: the royal arms are reproduced on Plate CLXXXI.

CHANTMARLE MANOR HOUSE, DORSET.

PLATES LIII AND LIII*.

IN the reign of King John this manor, situated about two miles north of Cattistock, belonged to the family of Chantmarle, and remained theirs until, through the marriage of a Cheverell with the co-heiress, it became one of the possessions of the Cheverells, together with the "diverse copyhold tenements" at that time included in the manor.

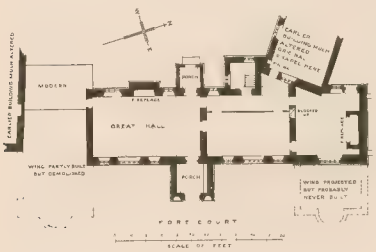


FIG. 110. PART OF THE GROUND PLAN.

Roger Cheverell, who died in 1517, and whose monument is in Piddletown Church,[1] seems to have been the prominent member of his family and may have been the builder of the earlier manor house, which stood on the same site, and a portion of which still exists in the north-west wing.[2]

Pecuniary difficulties besetting the Cheverells in the latter part of the sixteenth century, they disposed of many of the copyhold tenements, and in 1604 sold the manor to John Strode. On acquiring the property he appears to have to a great extent rebuilt the house, using Ham Hill stone throughout, instead of flint walling with stone dressings, which characterizes the earlier work. It is probable that he not only intended to build, but actually did partly build a house of far larger size than the present structure, with a central porch and projecting wings symmetrically disposed, but the project was never completed. The break in the roof surface and in the walling at the north end suggests some abandoned scheme, and from the sketch reproduced in Fig. 112 it is evident that the south wing at least was partly built, for its walls with a large circular bay window at the gable end were standing till about 1828, although not a vestige is now to be seen of it.[3]

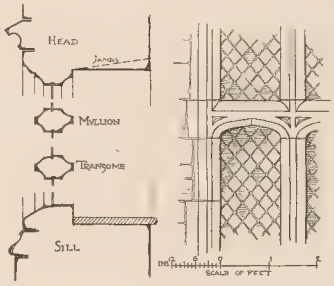


FIG. 111.—DETAIL OF WINDOWS TO MAIN BLOCK

John Strode, who was knighted in 1624, has left a very minute and curious account of the building, which throws

[1] 'Dorset Natural History and Antiquarian Field Club Proceedings,' vol. xxiii.

[2] In the Harleian MSS., 1427, p. 52, in the British Museum there are sketches of twelve coats of arms which were "in Mr. Cheverell's howse at Chauntemarell" in the year 1600

[3] In Hutchin's 'Dorset,' John Strode's book of accounts is referred to, and it gives the names of the builders as Joseph and Daniel Rowe, of Hamsdon Hill, Somerset, and states that the outlay upon the house amounted to £1,142. A plate is also given showing the complete design with projecting wings and wide gables on each side of the porch: the four-light windows on the first floor, which would have been central with these gables, still have label mouldings over them.

some light upon his procedure, and upon the earlier house, which he seems to have found so inadequate in all respects. "... Be it remembered that there did anciently belong to the manorhouse of Chantmarle an oratory or chapel, situate within the house. ... This ancient chapel being inconveniently placed in the house, low-rooft, little, and dark, I therefore, in the new building of Chantmarle House, did erect and dedicate to the service of God, a new oratory or chapel eastward upon the right hand comeing to the house, in a place where formerly was a garden of herbs; the foundation stones are laid 8 foot deep, because there was some time a moat of water invironing the house and garden, where the foundations must necessarily be laid, also the foundation walls are made of great rock stones, sodered with new-burnt lyme mixt with sand. . . ." The first stone was laid in 1612, and the chapel was consecrated in 1619; even its site is uncertain now, but a piscina exists in the old chapel referred to in this extract, and parts of a mullioned window in its east end have recently been uncovered, and are indicated on the plan (Fig. 110).

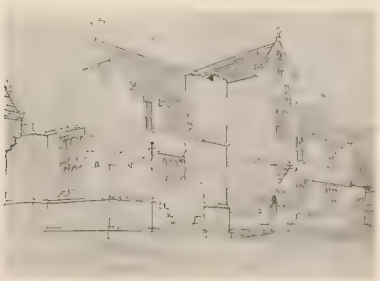


Fig. 112. SKETCH OF CHANTMARLE MANOR HOUSE SHOWING THE RUINED WING IN 1828.

The keystone of the porch (Plate LIII*) bears the inscription EMMANUEL 1612, and it is here in the detail of the archway, in the niches beside it and in the cresting to the oriel, seen in the sketch, that Sir John's builders broke away from the traditional methods which they followed elsewhere in the house. Not only in the mullioned windows (Fig. 111), but also in the stone chimney-pieces (Fig. 113) and internal doorways, and particularly in the fine porch doorway given on Plate CLXXV, there is no tinge of Jacobean feeling, and the builders' taste appears to have been untainted by fashions which by that time were prevailing in many of the more frequented parts of England. The beautiful colour and texture of the walling and of the stone slates that cover the large unbroken roof, now lichen-grown and mellow with age, more than atone for the severity of the lines of the house in its present incomplete state: indeed it affords a striking instance of the value of simple building, well proportioned, owing but little to elaboration of detail and deliberate design.

About the year 1628 Sir John came into the property of Parnham, near by, on the death of his brother Sir Robert Strode. It may be that forsaking Chantmarle as a residence for the larger house there, he abandoned his ambitious scheme, and this explanation—if the true one—of the unfinished condition of Chantmarle leads to the supposition that it was he who removed the panelling from the great hall and refixed it at Parnham: certain it is that all the movable fittings have long since been taken away.

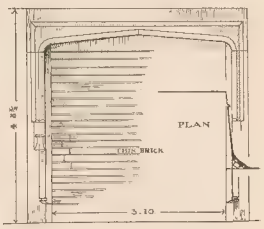


Fig. 113.—A STONE CHIMNEY-PIECE IN CHANTMARLE MANOR HOUSE.

The subsequent history of Chantmarle is not fully recorded, but it continued in the possession of the Strodes until the extinction of that family, when, with Parnham, it passed to Sir John Oglander: after a long period of neglect as a farm-house, during which all the principal apartments were divided into small rooms and the greater number of windows blocked with lath and plaster, it has recently been opened up once more and reinstated as a residence.

WOLFETON HOUSE, DORSET.

IN the latter half of the fifteenth century Wolfeton, near Dorchester, came through marriage into the possession of the Trenchards, and continued their property until early in the nineteenth century. Originally a noble example of a quadrangular house exhibiting many of the characteristics belonging to the time of its erection, it is now chiefly interesting to the architect for the gatehouse and part of the south front.

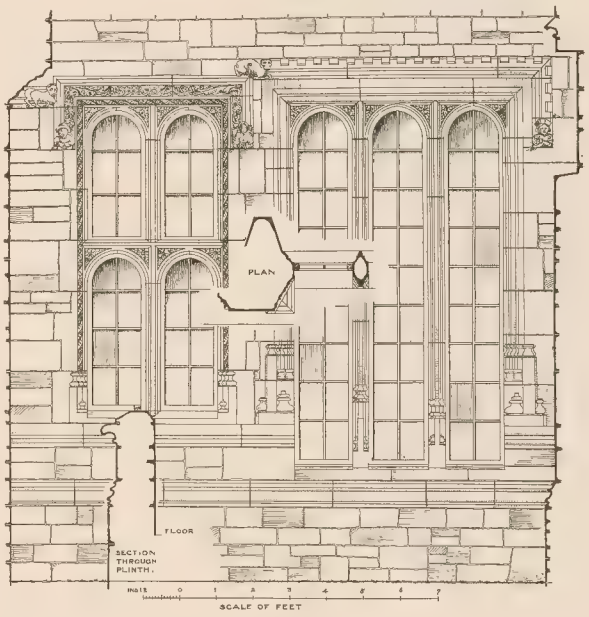


FIG. 114. TWO WINDOWS FROM THE SOUTH FRONT, GROUND FLOOR

The gatehouse and greater part of the house were probably built by John Trenchard, who owned the property from 1477 until 1493,[1] but the eastern end of the south front, where the windows illustrated in Fig. 114 are situated, was the work of Sir Thomas Trenchard, Sheriff of his county and a man of position, who just before his death in 1506 entertained Philip, Archduke of Austria, and his wife Juana.[2] These windows present a most unusual and fascinating admixture of the detail prevalent in France as well as in England at that time: the bases of the mullions are unmistakably French, and although the spandril carving is traditional, the flowing foliage in high relief in the label over one of the windows and the fruit and ribbon ornament filling one of the hollow mouldings also show French influence: the whole is very rich and is carved with great freedom and spirit.

The western part of this front was added by Sir George Trenchard at the end of the sixteenth century, and differs entirely from Sir Thomas's work. There is a good deal of late sixteenth-century work in the internal decoration of the house: the carved Spanish oak in the present drawing-room is said to have been the gift of Philip in recognition of Sir Thomas's hospitality in 1506. The newel staircase which leads to the room above the archway of the gatehouse and thence to the attics is, like that at Athelhampton, an interesting example of wood and stone in combination. The six lowest steps are of stone, while those above are of solid oak of spandril section.

[1] Hutchin's 'Dorset,' where the pedigree of the Trenchard family is given.

[2] Sir Thomas's ignorance of foreign languages on this occasion afforded his young kinsman, John Russell, the opportunity of his life. Called in as interpreter, he so favourably impressed Philip that he introduced him to Henry VII, with the result that he received many honours, and was created Earl of Bedford by Edward VI.

DOWN AMPNEY MANOR HOUSE, GLOUCESTERSHIRE.

SITUATED on low-lying land on the borders of Wiltshire, about five miles east of Cirencester, this manor house was built in the reign of Henry VIII, probably by Sir Anthony Hungerford, who succeeded his father, Sir John Hungerford, in 1525, and died in 1558. Unfortunately time and 'improvements' have left but little of the once beautiful and dignified dwelling described by Leland as a "fair house of stone."[1] Indeed, the only part that has survived unharmed is the fragment of the exterior of the hall shown in Fig. 115. The grouping of the windows between shallow buttresses and the slender chimney-stack carried boldly above the parapet offer a good instance of the beauty of Tudor design and craftsmanship.

FIG. 115. PART EXTERIOR OF THE GREAT HALL.

The coat of arms of the Hungerfords was wrought in stone over the porch, now destroyed, and it also occurs in the great hall, which is described by Aubrey[2] as "large and open with twenty four shields," and still bears the date 1537. The fine roof to this hall is hidden by a modern ceiling.

Down Ampney was in the possession of the Hungerford family from about the year 1361 until 1658: early in the eighteenth century it was purchased by an ancestor of the Earl of St. Germans, who is the present owner. The gatehouse, illustrated on Plate CXXXVIII, has suffered much less than the house, and retains its original characteristics practically unspoiled. It consists of a long gabled structure, with central gables over the archway, flanked on the outer side by semi-octagonal turrets, rising from the ground level and finished now with battlemented parapets. It is built of wrought stone, and the crockets on the gables and zig-zag fluting on the chimney shafts give just sufficient delicate detail to relieve the severity of the whole, quite in keeping with the position and purpose of the structure as guarding the entrance to a noble dwelling, built at a time when possible intruders were not likely to be very formidable.

POOLEY HALL, WARWICKSHIRE.

PLATE LIV.

IN its irregularity this fine old manor house is an interesting reminiscence of the times which produced it; the tradition of precaution against attack was not yet lost sight of, but the fairer fortunes of the family together with a more peaceful age gave wider scope for attaining the builder's ideal of space and light. It is situated on a steep bank rising above the Coventry Canal, not far from Polesworth.

The estate belonged to the Marmions of Tamworth Castle as far back as the time of Stephen, but after several changes of ownership it came through marriage towards the end of the fourteenth century into the possession of the Cokaynes, an old Derbyshire family. The present house was built by Sir Thomas Cokayne, begun in the latter part of the reign of Henry VII and probably finished in the

[1] Leland, 'Journey through Wiltshire,' 1540-1542.

[2] John Aubrey, 'Topographical Collections,' 1659-1670.

early years of that of Henry VIII. It is built almost entirely of red brick, with irregular diapers introduced with good effect in some parts of the walling: one of them is given on Plate CLIII. Stone quoins, mullions and copings and red tile roofs give further variety of colour, but in the south front facing the courtyard brick is used throughout: details of the mullions and copings will be found on Plate LIV.

The house probably at one time enclosed a courtyard, but the west wing has quite disappeared, and the disposition of the various parts shown on the plate is explained by the key plan. On this plate the most interesting parts are given, including the square bay on the east front (Fig. 116) and the massive tower, which imparts such defensive character to the house as it now possesses.

FIG. 116.—POOLEY HALL: BAY WINDOW ON THE EAST FRONT

The hall appears to have been in the wing on the north side of the courtyard, but the whole of the interior has been much modernized and it is difficult to designate the various rooms. A small rectangular brick building about two or three hundred yards from the house seems to have been a kind of lodge or turret in the park.[1] Dugdale speaks of a private chapel that was built by a former owner of Pooley, Thomas Endeshoure, under special licence of Pope Urban IV, but this building had no doubt fallen into decay before the sixteenth century, and Sir Thomas Cokayne must have rebuilt it about the time that he erected the house. Although a domestic chapel it is detached and set at an angle with the house, as shown on the block plan, but it appears to have been originally connected by a vaulted passage. The chapel is built of brick, and with the house has suffered much from repeated alterations.

KIRTLING HALL, CAMBRIDGESHIRE.

ON the borders of Suffolk, about five miles south of Newmarket, stands Kirtling Hall, often called Catlage, once a very beautiful moated quadrangular house. The sketch (Fig. 117) shows it when it was nearly intact, for it was not until 1752 that one wing was pulled down: in 1801 wholesale demolition followed, and none of the original building is now to be seen with the exception of the fine gate-house, which, like the rest of the house, was built of brick: at the angles are octagonal turrets which rise to a height of about 55 feet from the ground, each side measuring 5 feet 6 inches wide above the plinth. The quoins, stringcourses and copings are all worked in a warm-coloured stone as well as the window dressings and archway, and the wall surfaces are relieved by diapers, one variety of which is shown on Plate CLIII. But the principal feature is the very fine oriel

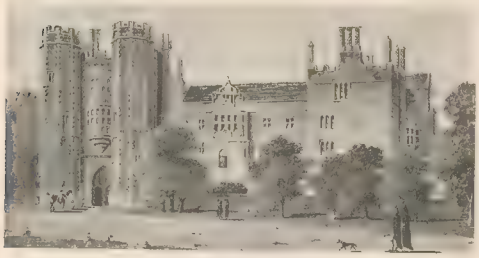


FIG. 117.—FRONT OF THE HOUSE PREVIOUS TO 1752.
From an original drawing in the British Museum.

[1] 'Illustrations of Old Warwickshire Houses.' W. Niven, 1878

FIG. 118.—KIRTLING HALL. ORIEL WINDOW FROM THE GATEHOUSE.

window, nearly a semicircle on plan, which occupies the whole height of the outer face above the archway. This oriel, seen in the sketch and also in Fig. 118, is of wrought stone throughout: and it shows an exceptionally interesting intermingling of native craftsmanship with detail inspired by a knowledge of foreign work. The heads of the lights are all of the usual flat-arched form, springing from hollow sided mullions of two orders, the larger having a roll upon it which is given an octagonal base at each sill level: the parapet differs in no essentials from many another of purely English detail, but in the corbelling and in the hollows of the moulding, forming part of the sills and part of the heads to the lights, unmistakable traces of the influence of forms with which the native carvers could not have been familiar are apparent (Fig. 119). There are few finer oriels in the country, and it is to be regretted that the angle turrets not only dwarf it considerably, but by their excessive projection spoil any but a front view of it.

The manor of Kirtling was bought about the year 1530 by Edward North, a lawyer and a favoured servant of Henry VIII. At one time Treasurer and afterwards Chancellor of the Court of Augmentations, he was created a Baron by Queen Mary, thus becoming the first Lord North. He died in 1563-4, and there is little doubt that he built Kirtling Hall during the reign of Henry VIII. His son Roger, who succeeded him, was a distinguished soldier, and entertained Queen Elizabeth here in the 21st year of her reign. The third Lord North is described as "a Person full of Spirit and Flame; yet after he had consumed the greater part of his Estate in the gallantries of King James's Court, or rather his Son Prince Henry's, retired, and lived more honourably in the Country upon what was left, than ever he had done before."[1] He died in 1660, and his arms and those of his wife, carved in stone, were formerly at Kirtling, on his side being the inscription Æt. 83, on hers Æt. 81, and underneath Nupt 64.[2] In the parish church about a mile away are many monuments to the Norths. The last of the family to enjoy Kirtling as a residence was the widow of William, sixth Lord North (died 1734), who married for her second husband Lord Elibanke, and retained Kirtling as her jointure house.

FIG. 119. LOWER PART OF THE ORIEL WINDOW.

[1] Roger North's 'Life of the Right Honourable Francis North, Baron of Guildford, MDCCXLII,' Preface, p. iii

[2] Topographical Miscellanies

WEST STOW HALL, SUFFOLK.

OF the quadrangular house, not far from Hengrave, which stood surrounded by a moat in the sixteenth century, there remains little more than the gatehouse shown on Plate CXXXVII; the moat has long since been filled in, and an eerie feeling prevails where life and gaiety once reigned.

The date generally assigned to this gatehouse is between the years 1520 and 1533, but from many of its details this quaint, mellow-coloured brick structure might have been set up in the last quarter of the fifteenth century, contemporary, for instance, with Pykenham's work at Hadleigh (Plate CXXXVI). At an early date the parish of West Stow was divided into two manors, those of West Stow and Jennys. The former belonged to the monastery at Bury until its dissolution, and in 1519 it was acquired by Sir John Croftes. The manor of Jennys had for many generations been enjoyed by the Croftes family; their residence probably occupied the site of West Stow Hall, and it is thought that Sir John on becoming possessed of both manors made great additions to the older house. That the gatehouse is his work is assumed, firstly, because being a man of greater possessions and higher rank than his predecessors he is more likely than they to have carried through building projects; secondly, the arms of Mary Tudor[1] are set up in a panel on the front. Sir John is said to have been a member of her suite, probably after her return to England in 1515, and it is thought that out of compliment to his royal mistress he thus finished his work. The arms are carved in stone in low relief, and are still in good preservation.

FIG. 120.—DETAIL OF ONE OF THE TURRET TOPS.

Although this gatehouse is apparently so simple a structure, it is an exceptionally irregular one, and throughout abounds in forms and details suggested by the material and suited to it. The large window in the front has been altered, and the exterior of the overhanging first floor was long hidden behind a thick coat of plaster: this has recently been carefully removed, revealing the half-timber construction with brick filling so effectively arranged; some of the panels are "herring-bone," others diagonal and no two quite alike. The hand of the artist craftsman has left its mark on every part, and the domical tops of the turrets with their finials sculptured in stone (Fig. 120) are not the least interesting evidences of it.

The wall paintings in the first-floor room were probably executed about the year 1600, while the covered way leading from the gatehouse is of still later date. In 1795 West Stow ceased to be a manor house and became part of the Culford estate, owned by Earl Cadogan.

HENGRAVE HALL, SUFFOLK.

PLATES LV, LVI, LVII AND LVIII.

SIR THOMAS KYTSON began the building of Hengrave Hall about the year 1525, and finished it in 1538. It is situated near Bury St. Edmunds, and was probably erected on the site of an earlier house, once the home of the de Hemegraves, who owned the manor of Hengrave for more than two centuries. From them it passed to the Hethe family, and c. 1440 it was sold to Humphrey, Earl of Stafford, afterwards Duke of Buckingham, the builder of Thornbury Castle, from whom in 1521 it was

[1] Mary Tudor, sister of Henry VIII, married Louis XII of France in 1514; on his death in 1515 she became the wife of Charles Brandon, Duke of Suffolk; their favourite residence was Westhorpe, Suffolk, not very far from West Stow.

purchased by Sir Thomas Kytson, a wealthy merchant whose business brought him into close relations with Flanders.

The plan of Hengrave Hall (Fig. 121) shows its quadrangular form, which has been preserved in the main, but alterations carried out at different times make it now impossible to determine the actual arrangements in many minor respects. The house certainly possessed an outer court surrounded by a range of low buildings, consisting of stables, offices and rooms for keepers and falconers, the whole being enclosed by a moat, with bridge and gatehouse. Immediately in front of the house was a second moat, out of which the walls rose: it has long been filled up, to the undoubted advantage of the house as a residence, but at a great loss of effect: in fact beautiful as the front now is (Plate LV), it is impossible to judge of it as left by its builders, since its apparent height has been so reduced. The outer court was removed in the seventeenth century, and in 1775 the part of the building which projected at the east and north sides of the structure, shown on the plan to comprise kitchens and offices, was taken down together with a high tower. Any provision there may have been for defence other than the moat disappeared with the removal of this tower. The octagonal turrets at the angles and still more those flanking the entrance, although reminiscent of forms associated with security, can never have been intended for anything more than effect here. Those flanking the entrance, with stone crockets and finials, bear no slight resemblance to the mitre-headed turrets of Henry VII's Chapel. The south or principal front is built of Northamptonshire stone and thin brick, burnt on the site or in kilns in the neighbourhood, of very nearly the same colour as the stone. A large quantity of wrought stone from more than one demolished abbey was also re-worked and used again. The west front (Plate LVII) as well as the embattled courtyard, is entirely of stone with brick chimney-stacks rising against a tile roof. It is doubtful whether these stacks are original: the only stone one that has survived, shown on Plate CLI, bears a close resemblance to one at St. Osyth's Priory, Essex

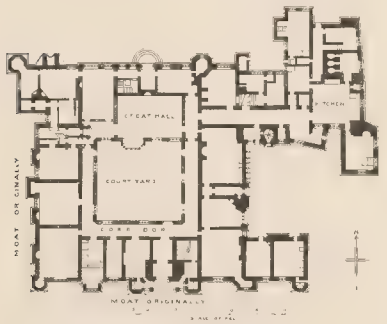


Fig. 121 GROUND PLAN OF HENGRAVE HALL (1538).

Judging from the plan made in 1775 exact symmetry was not aimed at in Hengrave, but in order to bring the entrance nearly in the centre of the façade, a wing was carried out to the east well beyond the main building. The gallery or corridor which runs round three sides of the courtyard on both floors shows a marked advance on such a plan as that of Compton Wynyates (Fig. 55) and many another illustrated in this work; the greater convenience of such a provision must have been of no little import By it the great hall is approached—the arrangement of the "screens" being still retained under the altered conditions—but there is no doorway opposite to the entrance gateway or indeed opening from it into the courtyard at all.

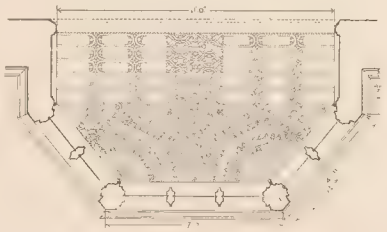


Fig. 122. HENGRAVE HALL. PLAN OF THE BAY TO GREAT HALL

As regards the main structure Hengrave owes nothing to foreign sources, the only indication of the presence of Italian artists appearing in the decorative carving to the base of the oriel window above the entrance, and in the panels set high in the west wall

of the courtyard. Strangely in contrast with much of this carving, and with the two panels shown on Plate CXXXIX is the bay window lighting the daïs end of the hall, a plan of which is given in Fig. 122: here the heraldic finials shown in detail on Plate CXL have all the spirit of mediaeval craftsmanship.

It is interesting to find that the shell of the building was the work of John Eastawe or Estow, and that the bay window and probably the gatehouse were the work of John Sparke, who as well as Thomas Dyrik, the chief carver and John Birch, the joiner, were artisans from London.[1]

FIG. 123. ROYAL ARMS FROM PANEL ON BASE OF THE ORIEL WINDOW.

It is likely that Dyrik was the Dyrik Harrison who six years previously was carving capitals, shields, arms and lines of 'antique crest' and 'antique border' at Queens' College, Cambridge, and whose teacher was Giles Fambeler.[2]

FIG. 124. PART OF THE ENRICHED CORBELLING TO ORIEL WINDOW.

The gardens were probably after the Dutch fashion, for in the household expenses for the year 1575 the following items occur: "In rewarde to the Duchman gardner for his travayle, from Norwich to Hengrave to view ye orchardes, gardyns, and walkes iij*s.* iiij*d.* Paid to the Duchman for clypping the knotts, altering the alleys, setting the grounde, finding herbs, and bordering the same, xl*s.*"

The interior has to a great extent been remodelled during recent years, nearly the whole of the woodwork to the great hall, staircase and principal rooms being new. but Hengrave is as fortunate in its present owner as it had been unfortunate in a previous one in the eighteenth century. Mr. Wood has spared nothing to preserve the character of this most beautiful house, and thanks to this and to his skilled advisers no false note either of design or workmanship mars the completeness and unity of the whole.

THE GUILDHALL, LAVENHAM, SUFFOLK.

PLATES LIX AND LX.

THE lapse of three centuries has left Lavenham with the appearance of a decaying township, deserted by all that helped to make it during the fifteenth and sixteenth centuries a flourishing centre of the woollen trade and a playground for skilled artizans and craftsmen. Of the reminders of past prosperity, the hall of the Guild of Corpus Christi is especially interesting. Though 1529 is the date of the granting of the Guild by John, 15th Earl of Oxford, it is probable that the hall had been built some years previously. It stands on the south side of the market-place with a frontage of 48 feet towards it and 27 feet towards Lady Street; and even in its present mutilated condition is an excellent example of the timber-framed construction of the early sixteenth century.

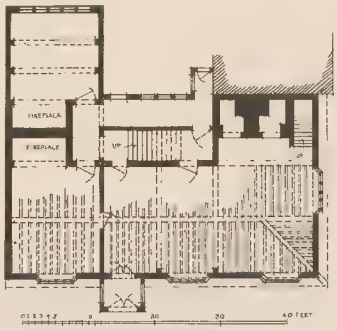


FIG 125. GROUND PLAN

The building, a plan of which is given in Fig. 125, consists of a ground floor with cellars underneath one portion,

[1] John Gage. 'Historical Antiquities of Hengrave,' 1822. [2] J. A. Gotch. 'Early Renaissance Architecture in England,' 1901.

and an overhanging upper storey ceiled at the wall plate level, the space in the roof receiving its light from small windows in the gables. The main hall, which was the meeting place for the merchants, is entered through the porch, and measures about 30 feet by 17 feet. It has elaborately moulded beams and joists overhead, and is without a fireplace. A door opposite the entrance leads from the hall to the staircase, which is formed of solid baulks of wood sawn through diagonally and resting on bearers. In two of the upper rooms are large open fireplaces, and in one of them are remains of good linen-fold panelling, some of which is shown on Plate CLX. The cellar, which is about 31 feet 9 inches by 16 feet 10 inches, and 7 feet 3 inches high, is reached by a brick stair beneath the staircase leading to the first floor: the windows are small and iron barred.

Fig. 126.—LAVENHAM GUILDHALL—SIDE TO LADY ST., SHOWING ANGLE POST.

The walls to the cellars and up to the ground floor level are very thick, built of brick and rubble and set in mortar: from this substructure rises the oak framing, which is everywhere morticed and tenoned together and pinned with oak pins: the spaces between the frame work are filled with clay and chopped straw, wattles being intertwined with it, producing a material of extraordinary durability.

The first floor overhangs the face of the ground floor about 18 inches, and this projection is continued on both frontages by means of a diagonal beam and angle post, the joists being framed into the former as indicated on the plan, and showing at right angles to the wall on both fronts: a richly moulded and carved beam supports the upright timbers of the first floor. The roof is now covered with tiles, and some dormer windows have been inserted in it in later times. With the exception of the continuous range of lights under the overhanging first floor, all the windows were in the form of projecting bays, but of these only one now exists, as seen on the Lady Street front (Plate LIX), while the porch gable is the only one that still retains its carved barge board.

The angle post (Fig. 126) has fortunately survived the ruin that has mulcted the exterior of so much of its original beauty. Within a canopied niche wrought out of the solid post, which is enriched with sunk tracery, stands a small, full-length figure in armour, the effigy of the Earl of Oxford, founder of the Guild, and together with other members of his family the cause of much of Lavenham's prosperity. On each side of the porch is a post of smaller dimensions, but of somewhat similar design.

The upper rooms probably showed the timber framing inside with plaster filling between the studs. The Tudor-headed doorways on the ground floor have carved spandrils: the doors were ledged and boarded, hung on massive band hinges. The original outer door of the porch has perished: it was most likely in one width with a smaller door within it. Armorial glass in all probability decorated the upper lights of the windows, which are still filled with glass in lead quarries.

On the suppression of the Guild, the building was used as a Town Hall, after that as the prison and then as the workhouse. It later became the property of a private individual and was divided into cottages, but its most recent use was as a granary and wool store.

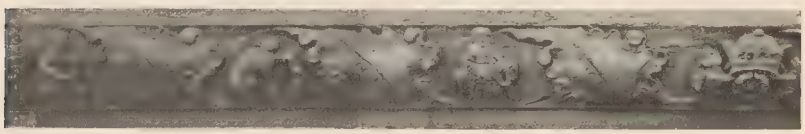


Fig. 127.—CARVED BEAM. BURES ST. MARY, SUFFOLK

HAMPTON COURT PALACE MIDDLESEX.

PLATES LXI, LXII, LXIII, LXIV, LXV, LXVI AND LXVII.

MEMORIES of kings and queens, of courtiers and beauties, wits and poets, cluster around Hampton Court Palace. In brilliance, gaiety, pomp, even in intrigue and licence, the court life here at times went far to rival that at Fontainebleau and Versailles. Indeed the revels led by Henry VIII, the hunting scenes in which figures conspicuously Anne of Denmark, queen of James I, and later the assembly of men such as Walpole, Hervey, and Pope, have peopled the palace and not less its beautiful grounds with ghosts that must ever haunt them.

The founder of the palace was Cardinal Wolsey. In quest of a country house where he should find relaxation from the weight of his state duties and yet within easy reach of London, the position of

128 GENERAL VIEW OF THE PALACE FROM THE SOUTH.
From a coloured drawing by ANTONIUS WYNGAERDE made about 1558, now in the Bodleian Library, Oxford.

Hampton Court met his needs. The Thames, on the banks of which it stands, offered an easy and safe means of transit, and the seclusion from town ensured a peaceful retreat when he could resort to it, and an absence of all that tried him most in London. On Midsummer day in the year 1514 a lease of the manor of Hampton was granted to the Cardinal for ninety-nine years at a yearly rental of £50 by Thomas Docwra, grand prior of England of the Knights Hospitallers of St. John, who had owned it since the thirteenth century, and who had a small manor-house there with garden and dovecot. No traces of this house have been found, but it may have occupied part of the site chosen by Wolsey for his palace, which was begun as soon as the lease was obtained. Surmises have been made as to who was his architect during the six years when he was so actively engaged in its erection. There is little doubt that the general scheme was evolved in the brain of the great Cardinal, but although no detail would be so small as to escape his vigilance, it is altogether unlikely that he possessed more than an elementary knowledge of technical matters. A certain Mr. Williams, a priest, was Surveyor of the Works and may have been responsible for much of the detail,[1] but records fail to relate who superintended the planning of such a great enterprise, requiring no small skill in the disposing of large blocks of building suited for the housing and entertainment of considerable numbers of guests and their retainers. It was a time when traditional methods were still productive of much straightforward building, and there was no lack of artisans skilled in the working of many materials, but as yet the individual designer had scarce emerged from the throng of workers, although it is clear that some master-mind must have guided the whole and looked after the realization of the Cardinal's ideals.

[1] 'A History of Hampton Court Palace.' Ernest Law, B.A., F.S.A., 1903

So much has been done which has tended to demolish, efface, or obscure the building as originally intended that it is difficult to form any comprehensive idea of what Wolsey's palace was like. No plan apparently exists giving its disposition, but the probable extent of the remaining portions is indicated on the plan (Fig. 129), where an attempt has been made to distinguish it from what is left of Henry VIII's work. The central part of the west front, shown on Plate LXI, remains much as it was in Wolsey's day, except that the gatehouse has lost its lead-covered cupolas or "types," and is three storeys in height instead of five. The wings to the north and south of this are of later date, having been added by Henry VIII, in 1532-1536, when the water from the moat was carried beneath them. This moat, which

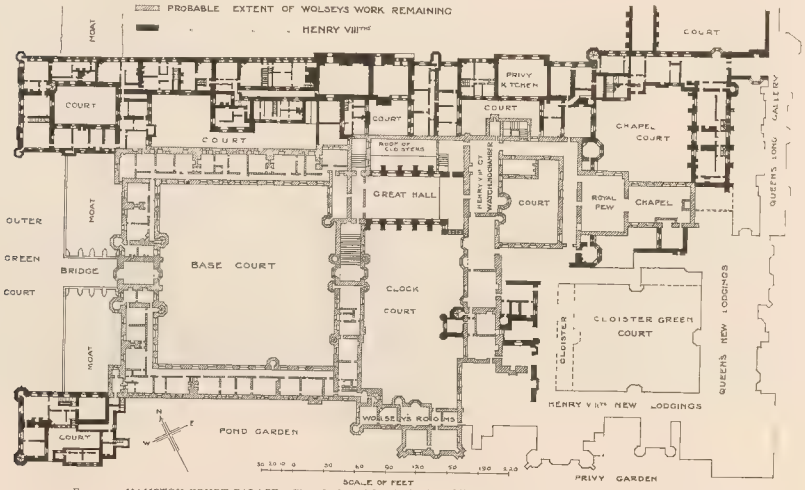


FIG. 129.—HAMPTON COURT PALACE. Plan of principal floor in the time of Henry VIII, based on a plan by MR. ERNEST LAW, F.S.A

originally surrounded the palace and its gardens, has long been filled up, but it was known to have existed from representations in old pictures and from evidences of it on the site itself. At the time of writing it is being opened up before the west front, and the stone bridge in four spans, after being buried for about two hundred years, has been found to be intact in all but its parapet walls: this bridge, measuring 50 feet long by 20 feet broad, was the work of Henry VIII in 1535.

The Base Court has not been much altered; it is the largest courtyard of the palace, measuring 167 feet north to south and 142 feet east to west. It provided accommodation for the Cardinal's guests, the windows facing the court on three sides, lighting the long narrow galleries which originally gave access to these rooms. It is perhaps the most regular in its architecture of any of the Tudor work at Hampton Court: in the mellow colouring of its brickwork, diversified here and there by diaper patterns, and with its courtyard of soft green turf, it still recalls the atmosphere of a bygone age. On the eastern side the Clock Tower and the range of building to its right strike a note of interest, and in their more ambitious character prepare one for the dignity and beauty of the Inner or Clock Court, which is the principal part of the Cardinal's palace. It is, however, impossible to picture this as it was in Wolsey's day, owing to its many alterations. The north side is entirely taken up by the great hall, which was an addition of Henry VIII's, the Cardinal's great hall apparently having been the room adjoining the hall, long known as the "Great Watching Chamber." On the south side a characteristic piece of Tudor work is hidden from view by the Ionic colonnade set up by Sir Christopher Wren about 1690: it is here that the bay

window illustrated on Plate LXIII is situated, opening out of a large lofty room with a beautiful ceiling. This seems to have been one of the chief of the Cardinal's private suite, and adjoining it are others in which ceilings and linen-fold panelling speak of the lavish character of everything with which he surrounded himself: portions of these ceilings with their dainty arabesque ornament are illustrated on Plate CLXVIII.

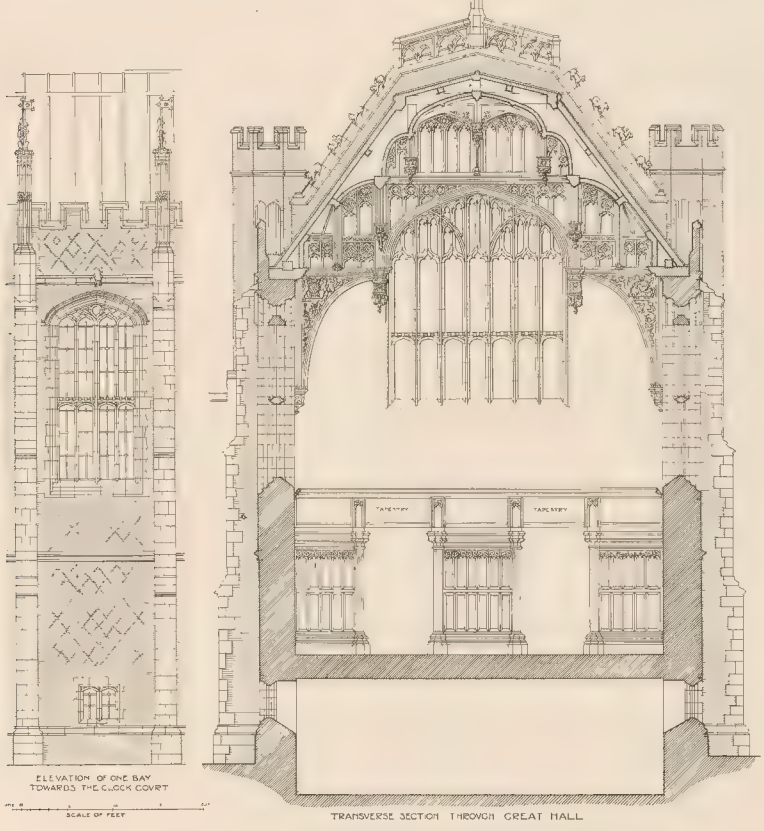


FIG. 130.—TRANSVERSE SECTION AND EXTERNAL ELEVATION OF ONE BAY OF GREAT HALL
From measured drawings by MR. E. W. M. WONNACOTT.

A small room on the east side of the Clock Court, known as Cardinal Wolsey's Closet, retains many features of interest, although it has been much reduced in size. An angle of this room, given on Plate LXVII, shows its very beautiful ceiling, the ground of which is entirely covered with decorative scroll-work and devices in high relief. The finely wrought and coloured frieze, a portion of which is illustrated in Fig. 131, formed part of the original decoration of Wolsey's palace, though it bears evidence of having been brought to this room from another part of the building. In the internal decoration of his rooms the Cardinal certainly did not hesitate to enlist the aid of Italian craftsmen. The terra-cotta

medallion busts of the Roman Emperors, originally ten in number, set in the brickwork of the turrets on each side of the gateways, are also of Italian workmanship, and they were carried out by Majano to Wolsey's instructions. Upon the Clock Tower, over the inner side of the gateway, similarly executed in terra-cotta, are the arms of Wolsey, above being his monogram T. W. between the date MDXX, and below is his motto Dominus Michi Adjutor.

The Venetian ambassador, a frequent guest of Wolsey's, records that eight rooms had to be traversed before reaching the Cardinal's audience chamber, and they "are all hung with tapestry which is changed once a week."[1] Although the walls are no longer hung with these gorgeous tapestries, and the windows have lost their coloured glass, these rooms in their ceilings and their panelling retain the characteristics commemorated in Cavendish's lines:

> My byldynges somptious, the roffes with gold and byse,
> Shone lyke the sone in myd day spere.
> Craftely entaylled (carved), as connyng could devise,
> With images embossed, most lively did appere:
> Expertest artificers that ware both farre and nere.
> To beautyfie my howssys, I had them at my will,
> Thus I wanted nought my pleasures to fullfill.[2]

A delightful feature of the palace at this time was the long gallery, "fayer, both large and long," from whose windows Wolsey must often have looked on his peaceful courtyards and his "gardens sweet, enclosed with walles strong." The site, which is all that remains of this old world garden, lies to the south of the Base and Clock Courts, and was later laid out by Henry VIII as the Pond Garden.

Beautiful as was the building, the richness of the furniture and tapestries[3] excited the wonder of foreigners, guests at the palace, and called forth the envy of the King, in response to which Wolsey made over his sumptuous home as a gift to his sovereign. This was in 1525, but it was not until his final loss of favour in 1529 and consequent banishment to Esher, that Wolsey ceased to reside at Hampton Court. Immediately after this Henry VIII, accompanied by Anne Boleyn, took possession of his new property and began his additions and alterations. As early as 1528, while the Cardinal was still living at the palace, and years before Henry had divorced Catherine of Aragon, workmen had been employed there building a suite of rooms for the Lady Anne Boleyn.

One of Henry's first acts on entering into possession was to secure the fee simple of the manor, which had only been leased to Wolsey, and in 1531 the manor was granted to the King by Sir William Weston, the prior of the Order, in exchange for other messuages. Although Henry VIII was fully alive to the excellence arrived at by this time in the renaissance work on the Continent, and although he induced foreign artists to come to his Court and practise their arts, he adhered at Hampton Court to the traditional English work, and, unlike Wolsey, employed native craftsmen even for decorative detail. The great hall, which occupies the north side of the Clock Court, or as it was called in Henry VIII's time "the Inner Court wherein the Fountaine standeth," was entirely his work, and was in course of building during 1531 and the two succeeding years. The exterior, seen on Plate LXIV, has suffered the loss of the louvre or "femerell"—destroyed about 1730—which was rich in tracery, gilding, and colour. It has also lost the leaden "types" which surmounted the octagonal turrets and the many vanes gilded and painted with the King's arms, with which the structure must have bristled. It remains, however, a noble building, and the interior, shown on Plate LXV, is even more impressive than the exterior; it has lost surprisingly little of its original character and is, after the lapse of nearly four hundred years, an unparalleled example of the great hall of Tudor days, and a testimony to the glorious capacity for spending

[1] Giustiniani: 'Report of England,' vol. ii, p. 314.

[2] 'Life of Cardinal Wolsey.' George Cavendish

[3] John Evelyn, in his Diary, 1662, writes: "Hampton Court is as noble and as uniform a pile, and as capacious as any Gothic architecture can have made it. There is an incomparable furniture in it . . '

money of that many-sided monarch. Beautiful as is the lofty oriel window with its traceried vault lighting the daïs (Plate LXVI), the glory of the hall lies in its roof, which for complexity of design and richness of decoration far excels even those of Christ Church Oxford, of Crosby Place, or of Eltham Palace. In the transverse section (Fig. 130) the form of the hammer-beam truss is shown: the span is about 40 feet, the height from floor to hammer-beams about 41 feet, and to apex about 66 feet; the hall, 106 feet long, is divided into seven bays, the main trusses connected longitudinally by arches and most of the roof visible from below treated as an inner curved ceiling. The pendants are all wrought with different detail, and although in their carved ornament they show very strongly the influence of Italian forms, they are known to have been carved, if not designed, by English craftsmen, the name of Richard Rydge of London occurring in the accounts as the carver. The colouring of the roof was renewed between 1840 and 1846, and at the same time the re-glazing of the stained glass windows was carried out by T. Willement.

Adjoining the hall is the "Great Watching Chamber," which Henry VIII elaborately re-decorated. Formerly Wolsey's hall, it measures 71 feet long and 29 feet wide, and is now about 25 feet high, lighted by windows high in the wall and by the semicircular oriel window shown on Plate CXLV. The ceiling, with ribs and pendants richly coloured and with ornaments consisting of wreaths encircling the arms and badges of Henry VIII, and in one or two instances of Jane Seymour, was put up about 1536. Henry VIII also remodelled the chapel, and here beside the doorway are to be seen the Seymour arms. Henry affixed his arms and badges to every suitable part of the building, and he was particular that the badge or crest of his wife should duly appear, hence extra work for the masons as one lady succeeded another in his favour. The unfortunate Anne Boleyn's initials and her badge, the hooded falcon, were erased and their place taken by Jane Seymour's, the only place where her initials were allowed to remain being the fan vault to the gateway between the Base and Clock Courts. This beautiful stone vaulted ceiling was carried out about 1533, but the existing one is a modern reproduction.

Of the "King's New Lodgings," and the suite of rooms known as the "Queen's New Lodgings" to the south of the Cloister Green Court—which Henry built for Anne Boleyn, but which were never graced by her presence—nothing is left, as both ranges were demolished by Wren; but some idea of their sumptuous character and of the lay-out of the gardens and the Water Gallery can be obtained from the drawings made by Wynegaerde in the reign of Queen Mary, one of which is reproduced in Fig. 128.

The charm of the palace is due not so much to its size as to the orderly arrangement of its courtyards, which, in spite of the seventeenth-century rebuilding under Wren, does not materially differ from what it was in Tudor days. The handiwork of the native craftsman is seen at its best; the colour of the bricks, some of which were burnt in the park hard by, and the mellow tints of the stone, which was brought from many quarries, combine to make a beautiful picture at every turn. Even now the palace stands unrivalled as a work of the Tudor builders, and the copious accounts, fortunately preserved, relating to the procuring, cost, and working of materials of all descriptions, help to give it an interest second to that of no domestic building in the country.

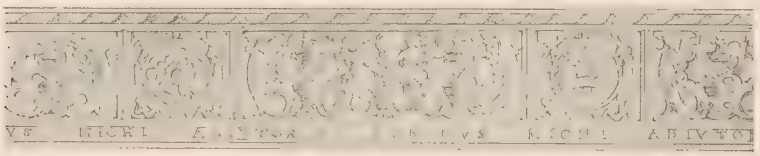


Fig. 131.—PORTION OF FRIEZE FROM CARDINAL WOLSEY'S CLOSET.

CADHAY, DEVONSHIRE.

PLATE LXVIII.

DESCRIBING this fine old quadrangular house, situated a mile north-west of Ottery St. Mary, Prince[1] says of John Haydon that "he it was who new builded the House, made it a very fair and gentile dwelling and enlarged the Demesne therof." He also added a porch to the church and built "a fayre bridge over the river Otter between his house and the town." He married the heiress of Cadhay, and died in March, 1587-8, his monument being in the parish church.

FIG. 132.—HERALDIC FINIAL FROM EAST FRONT.

FIG. 133. HERALDIC FINIAL FROM EAST FRONT.

For the most part plainly built, the interest of the house centres in the east front and in the inner courtyard. This front, shown on the Plate, is built of a warm tinted stone in squared rubble brought to courses with large quoins to the bays, the mullions and wrought masonry generally being executed in Beer stone. The roofs are now covered with slates, and in front discharge into a lead trough gutter, which is continued round the two outside bays, and forms a capping to them. The centre of the front is taken up by a five-sided projection containing a newel staircase, turned to excellent account by the method of roofing adopted, and by the simple expedient of treating its upper part as a bay window. In one face of this projection was the original side entrance, the doorway seen in the view being modern. The two side gables are finished with sculptured heraldic beasts with their heads turned towards one another and holding shields (Figs. 132 and 133).

There is little to suggest the large courtyard house which lies behind this simple exterior. The courtyard, the extent of which is seen in the plan (Fig. 134), is known as the "Court of the Kings" from the effigies of Henry VIII and his three children, which stand one on each of the four sides, in niches, Elizabethan in character, with pilasters at the sides surmounted by domed and fluted canopies; the walls of this court are built of stone and knapped flint in irregular chequered squares, the windows being of the Tudor-headed type with label mouldings over them The whole of the shallow wing on the south side of the courtyard is given up on the first floor to a long gallery, which, however, has long since been stripped of its fittings.

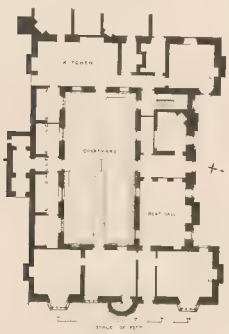


FIG. 134.—GROUND PLAN.
From a drawing by MR. H. M. FLETCHER.

Cadhay continued the property and residence of the Haydons until the eighteenth century, when it underwent considerable alterations, and since then it has changed hands more than once. Although the interior has been much altered, and the great hall divided in height, it is evident that the house has been cared for, and such restoration as it has from time to time been subjected to has not affected the original simplicity and beauty of the east front.

[1] 'Worthies of Devon.'

CHAVENAGE MANOR HOUSE, GLOUCESTERSHIRE.

PLATE LXVIII.

CHAVENAGE was part of the manor of Horsley, which was granted in 1542 to Sir Thomas Seymour, and, on his attainder, to Sir W. Dennys of Dyrham, whose son sold it to Edward Stephens. Two facts make it difficult to date this fine old manor house: one is the incorporation of numerous pieces of wrought masonry from Horsley Priory, and the other is that in 1778 most of the documents relating to the Stephens perished in the fire at Eastington,[1] another manor house belonging to the family. There is, indeed, much that at first sight points to an earlier date than 1576, which is carved with the initials E. S. and I. S. on the label termination over the doorway (Fig. 137), but careful investigation tends to show that the house was built about that year by Edward Stephens. In 1684 very considerable additions and alterations were made by Richard Stephens, and in all probability it was he who inserted the portions of fourteenth-century work from Horsley.

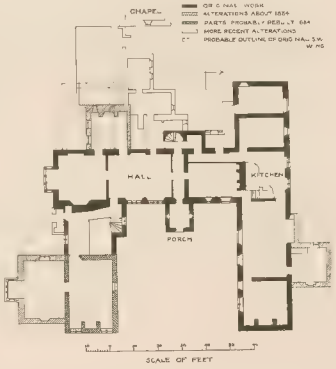


FIG. 135.—GROUND PLAN
From a drawing by MR. W. H. SETH-SMITH

FIG. 136.—CHIMNEY STACK ON NORTH SIDE.

The early character of the details seen in the hollow section of window mullions, jambs, and labels, may easily be accounted for by the persistence of traditional forms in rural districts. Local stone, built in small unsquared courses, was used, and the roofs are covered with stone slates.

In the plan of the house (Fig. 135) walls which are blacked-in indicate the extent of the original work, and the hatched parts those due to seventeenth-century and subsequent alterations. The principal feature of the house is the large hall, which runs the height of two storeys and receives its light through the two lofty windows seen on the Plate: the sills of these windows have undoubtedly been lowered, and the shield over the porch and the finial to the gable have been most likely brought from some other situation.

The alterations of 1684 probably included the re-building of the south-east wing, with the addition on its south side, as well as the projecting south-west wing, which in all probability displaced an earlier wing, as indicated by the dotted lines on the plan. "On the north elevation all is original except the large external chimney stack, which was probably added when the accommodation of the original kitchen was found insufficient, and the large apartment in the north-east wing was devoted to this purpose."[2] This is a fine chimney stack covered with roughcast, and gradually reduced to take the two brick shafts by a series

[1] Eastington was built by Edward Stephens about 1578, and burnt down in 1778.

[2] Paper in 'Bristol and Gloucestershire Archæological Society,' by Mr. W. H. Seth-Smith, F.R.I.B.A., under whose careful supervision much has been done to remedy the havoc wrought by earlier restorations

of offsets well disposed (Fig. 136). Beside it is seen one of the stone windows from Horsley Priory. In the detached chapel to the west of the house much material from the same place is said to have been incorporated.

In the hall the panelling is of Elizabethan character, and the screen and minstrel gallery have been made up, and certainly were never designed as a whole for this position. Some of the glass probably came from Horsley, as it is earlier than the windows which contain it. In the dining-room the panelling is dated 1627; this room has been less altered than any other on the ground floor; the chimney-piece, which is very fine and distinctly Tudor in character, must have been brought from elsewhere.

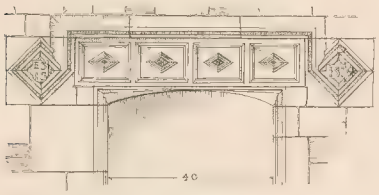


FIG. 137.—CHAVENAGE MANOR HOUSE. HEAD OF DOORWAY TO PORCH.

Chavenage suffered further alterations in the beginning of the nineteenth century, and in 1869 the old furniture, tapestries, pictures, and other valuable works of art, which had filled the house, were dispersed. Since 1891 it has been the property of Captain Lowsley Williams.

MONTACUTE HOUSE, SOMERSETSHIRE.

THE ENTRANCE FRONT.

PLATE LXIX.

THIS magnificent masonry screen, now forming part of the west or entrance front of Montacute House, was brought from the manor house of Clifton Maubank, near Yeovil, in 1786, by Edward Phelips, and re-built there, so as to ennoble his house by a more dignified entrance than its Elizabethan builders had given it,[1] and at the same time to afford independent access to rooms on the first and second floors. In his MS. diary an interesting account of the transference is given:[2] "1786, on 2nd May my wife and self attended the sale of materials of Clifton House then pulling down, we bought 600 feet of plain ashlar stone for Cattistock, the porch, arms, pillars, and all the ornamental stone of the Front to be transferred to the intended west front of Montacute, besides which we purchased the chimney piece in the withdrawing room, some windows, some wainscot, lead, marble etc. . . ." "1787. Proceeded briskly in my building the west front, and on 6th June I was enabled to pull down the scaffolding."

Of the fine Tudor house at Clifton Maubank, built in all probability in the reign of Henry VII, whence this stone-work was so boldly removed, only one wing remains.[3] The screen itself, measuring about 70 feet long, with a projecting porch in the centre, seems to have been carried out by Sir John Horsey, who married in 1539, Edith, sister of Thomas Phelips of Montacute. He died in 1564, and it is safe to assume in the absence of definite records that he caused it to be built shortly after the death of his father in 1546. The arms of the Horsey family appear both in the screen and in the coloured glass now at Montacute House, and their various inter-marriages may thus be traced.

The detail of the depressed arch to the porch, the strong vertical lines of the pinnacles, and the traceried parapet all bear evidence of the Gothic traditions with which its builders were imbued, but the angle buttresses and arched window lights of such a house as Barrington Court, built presumably in the same quarter of the sixteenth century, are not met with here. In the carving upon the face of the porch the hand of the Italian sculptor is so clearly recognizable that it is customary to cite this work as one of

[1] A description of the house with illustrations is given in 'Architecture of the Renaissance in England,' vol. i, J. A. Gotch, but the date of the transference is there given as 1760. [2] Montacute MSS.: 'Short Statements of Anecdotes of my Life'

[3] Extensive alterations and re-buildings have recently been carried out

the most beautiful heralds of the coming Renaissance. Over the doorway two boys in flowing drapery hold aloft a hatchment shaped panel, shown to a large scale on Plate CXXXIX, in which are the quartered shield, helm, and crest of the Horseys. Above the panel the triangular spaces within the containing square are mainly filled with large circles, most delicately carved, with the initials J. H. and E. H., respectively, intertwined in the foliage. The angular members forming the sides of the main panel are carried up, and pass through the deep traceried band which runs across the face of the porch beneath the first floor window, terminating with two figures, of which the northern holds a Horsey, and the southern a Maubank shield, the whole forming an heraldic convention brilliant in conception and spirited in execution.

The flanking portions of the front, which stop abruptly against the return walls of the house, forming weak salient angles instead of strong pinnacled ones, which most certainly must have been the case originally, are divided by buttress-like pinnacles, which still support their sculptured finials. On the leads behind the parapet six other finials have been set up: it is quite evident from the absence of architectural lines that they have been put there as an alternative to being consigned to oblivion, and they must have occupied more prominent positions in the building at Clifton Maubank, the two large ones probably terminating the angles which were sacrificed at the time of removal. The northernmost of these is a stag-headed figure threatening to hurl a stone with the right forefoot, the next an enormous horse's head with armour, and the one nearest the porch a greyhound holding the remains of a shield with the arms of France (modern) and England.[1]

MELBURY HOUSE, DORSET.

PLATE LXIX*.

THE lantern tower and the greater part of the Tudor work here are ascribed by most authorities to Sir Giles Strangeways, who owned the property from 1504 until his death in 1547. "And so a mile to Milbyri by very good Ground . . ." writes Leland, where "Mr. Strangeguaise hath now a late much buildid at Mylbyri *quadrato lapide* avauncing the inner Part of the House with a loftie and fresch Tower."[2] No part of the house now standing is earlier than the fifteenth century, and probably no wrought work belongs to a period before the reign of Edward IV, at which time Melbury came to Sir Thomas Strangeways, grandfather of Sir Giles.

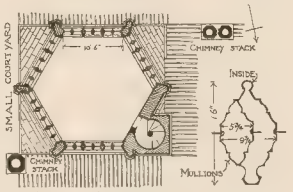


FIG. 138.—PLAN OF LANTERN TOWER

The plan of the existing part of this early building forms three limbs of a cross, each limb being terminated by a gable. Two of these gables with their angle pinnacles are seen in the view on the plate, together with a good bay window which, however, has not escaped restoration, and a chimney-stack of rather unusual design in stone, but repeated in the single shaft at the north-eastern angle of the lantern. It is at the junction of the cross that Sir Giles Strangeways' hexagonal lantern rises above a square base (Fig. 138), the sides of which measure about 23 feet. The angles are sloped back externally to the faces of the hexagon and covered with stone weatherings; while internally the corbelling is carried out in a series of richly moulded courses. The whole is built of Ham Hill stone: Leland tells how Sir Giles Strangeways "caussid thre Thoussand Lode of Fre-Stone to be fetchid from Hamden Quarre nine myles of thither."

The detail to all the wrought parts is excellent, especially to the lofty six-light windows: these take

[1] 'Somersetshire Archæological and Natural History Society Proceedings,' vol. xxxii. [2] Leland's 'Itinerary.'

up nearly the whole width of five of the sides, the angles being strengthened by semi-octagonal projections round which the string-courses and coping return, as they are continued well above the parapet level in the form of spiral shafts. The sixth side is occupied by a turret staircase giving access to the room within the lantern, which is finished throughout—including the moulded cornice—in wrought Ham stone. The staircase leads up as far as the lead roof, and the view of the country around, to be seen from it, was possibly the motive of so fine a look-out; certain it is that the builders carried out the project nobly and there is not a better stone lantern to any domestic building in the country.

In 1692 the house was enlarged, and the north, south, and east fronts, enclosing a small courtyard, built in a classic manner with sash windows and a range of attached Corinthian columns on the east front. But at the north and south ends of this wing are gables which curiously correspond exactly with the old western gables of the original cross plan. "If these are modern imitations, the work is wonderful for Queen Anne's time: they can hardly from their situation have formed part of the old house, the face towards the court being filled up under the tower by an old stone window, which seems to finish the original building in that direction. It is possible that the ornamental parts may have been transferred to their present position from portions of the old house now entirely destroyed . . ."[1] Extensive additions were again made to the house under the direction of the late George Devey at the end of the last century.

BARRINGTON COURT, SOMERSETSHIRE.

PLATES LXX AND LXXI.

THIS incomparable example of a Tudor house is situated amongst peaceful surroundings, a few miles east of Ilminster, on low lying ground in fertile pastoral country. It differs from most large houses of this period in that it is practically a complete structure uninfluenced in its general conception by the presence of earlier buildings on the site. It seems, however, more than probable that a house did occupy the site, or part of it, before the existing one was built, for fragments of square-headed traceried windows similar to those still to be seen at South Petherton (Fig. 22), have been brought to light during recent investigations; traces of earlier windows are also noticeable in the south wall of the hall, and the ground levels round about the house are very suggestive of a moat and terraces, which have long since disappeared. But to whatever extent these remains may have been incorporated, the builders of Barrington did not allow themselves to be tramelled in carrying out a new and splendid scheme, and the house is of the greatest value as showing the excellence at which the English house builders had arrived in the first half of the sixteenth century, when left to themselves and free from the foreign influences which at that time were making themselves so widely felt. That Barrington Court in the disposition of plan, in the shaping of masses, and in the execution of detail, is as native as the Ham Hill stone of which it is built is proof that there were those

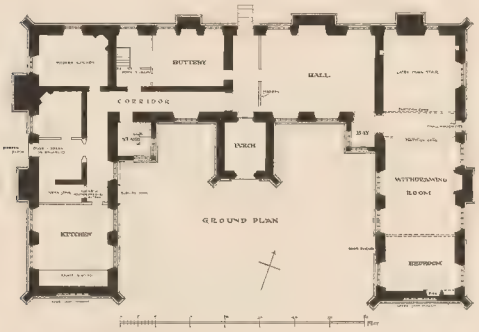


Fig. 139.—GROUND FLOOR PLAN.—From a drawing by Mr. F. C. Mears.

[1] From an 'Account of Melbury House,' written by Lord Ilchester in 1858

qualities inherent in the traditional art which, very far from languishing, were capable of attaining as near to perfection as house building ever has attained in this country. Were it not that pillage of the interior and alterations to the exterior,—including the blocking up of many windows and the demolition of the stone dormer windows, which undoubtedly rose in the centre of each wing on the forecourt side,—have robbed it of some of its character, it would stand for all that is best in English domestic architecture. The plan, with extended wings towards the south (Fig. 139), shows it to be suited to the climate, while the elevation, finely proportioned, relies more upon the dignity and reticence of its masses than upon ornament carved upon its members, or applied irrespective of structure after a fashion which became the delight of the early Renaissance designers.

FIG. 140. GENERAL VIEW FROM THE SOUTH

The builder of Barrington Court was Henry Lord D'Aubeney, one of the brilliant but ill-fated personalities of his day, and a companion from boyhood of Henry VIII, who in 1539 created him Earl of Bridgewater. Forfeited to the Crown in his father's day, it was in 1514 that D'Aubeney regained possession of the property, and soon after his death in 1548 it again fell to the Crown. These events determine the date of the erection of the house as nearly as the absence of actual records will allow. It is rather singular considering that it was built by a nobleman of the reign of Henry VIII, one who enjoyed many honours and figured proudly at the Field of the Cloth of Gold, that there is no trace of coat of arms, monogram, or even date, sculptured on the building. The absence of heraldic devices in an age which cultivated heraldry, and in a house of this importance, may possibly be accounted for by the fact that loss of his fortune prevented the Earl of Bridgewater from completing his scheme. It is more than likely that he never finished the interior: such remains of panelling, for instance, as there are, belong to a different date, a good deal of it having been executed in the reign of Queen Anne.

The principal front of the house faces south-east, the lofty entrance porch in the centre and the wings symmetrically disposed (Fig. 140); the great hall, occupying the entire width of the central block, is situated on one side of the "screens," and from it the with-drawing rooms are

FIG. 141. VIEW FROM THE NORTH WEST
From a sketch by J. C. BUCKLER

approached. The other half of the plan is given up to buttery, kitchen, and offices, the elevations being identical, except that the bay or oriel to the hall is slightly smaller than the corresponding projection in the opposite angle, which now contains stairs from the ground floor, but doubtless they originally came no lower than the first floor. The hall is not expressed externally as a unit of the design, but is merged into the general composition, a step towards that loss of importance which eventually changed its purpose altogether. The appearance of angle buttresses to the wings and porch, the details of the mullioned windows, with arched heads to the lights throughout and returned labels over them, show how loath were the English builders to depart from forms they understood and loved so well. The sketch reproduced in Fig. 141 shows the west side before the addition of the small modern porch.

Fig. 142.—BARRINGTON COURT. WESTERN PART OF SOUTH FRONT.

In 1553 Barrington was granted by Edward VI to Henry, Duke of Suffolk, from whom it was bought in the same year by William Clifton, in whose family it remained until 1605, when it was sold to Sir Thomas Phelips, Knt., eldest son of Thomas Phelips of Montacute, near by. In 1621 his son, another Sir Thomas, mortgaged it, and very soon afterwards it was purchased by the Strodes, whose descendants parted with it in 1755, and after passing through the hands of successive owners, it was in 1907 saved from further neglect by the National Trust.

Barrington Court is conspicuously free from ornament, though what it has is very good: its claim for consideration as one of the most dignified buildings of its period rests rather on its fine proportions and the excellence of its masonry. To the colour and texture of the stone of which it is built, and to the grouping of the gables, with the numerous pinnacles, twisted stone chimneys and finials, which give exceptional interest to the sky line, as may be seen from Plate LXXI, are largely due the impression of a rich and beautiful picture created by this noble house.

NORTHMOOR PARSONAGE HOUSE, OXFORDSHIRE.

PLATE LXXII.

ON the south side of the churchyard stands the quiet stone-built house, formerly the parsonage or rectory house, of which the front is shown on the plate. From very early times the manor of Northmoor was held under ecclesiastical jurisdiction: after the suppression of the religious houses the living was appropriated by St. John's College, Oxford, and it was probably about 1555 that the parsonage house was built. From the detail of its doorway and mullioned windows it might well have been carried out at an earlier date, but there are many other instances of the survival of traditional forms in the latter half of the sixteenth century. The upper parts of the shallow bay window, the dormer windows in the main roof, and the chimney-stack, all appear to have been re-built.

The house was at one period the dwelling of the Lydalls, a family commemorated by the monument in the church close by.[1]

[1] Skelton: 'Antiquities of Oxfordshire,' 1823

at Sandford Orcas. Indeed, the masonry details carried out in Portisham stone, with mellow-tinted Ham Hill for all dressed work, so closely coincide with those of Sandford Orcas Manor House, (Plate LXXV), that there is little doubt that the same hands worked on both, and the similarity is even more marked in the diamond-shaped panels above the second floor windows at Athelhampton and on the porch and gateway at Sandford Orcas, the section of the moulding and the modelling of the bosses of carving being so similar, and so unusual, that it is more than probable that the same carvers executed both. It is quite possible that the craftsmen were passed on from one work to the other seeing that the families were connected by marriage about the time that building operations were carried on at the two houses.

Through marriage with the daughter and co-heiress of Sir Nicholas Martin the property came to the Brune family; it later belonged to Sir William Bankes, and in 1665 was bought by Sir Robert Long of Draycot. The last descendant of this family married Robert Wellesley, fifth Earl of Mornington, who sold the estate to Mr. Wood. In the nineteenth century the house suffered severely, but in 1891 it was bought by the present owner, Mr. Alfred de Lafontaine. Since then much has been done carefully and gradually to bring back something of the perfection that was its own prior to 1862, and the modern walled gardens are numbered among the most successful in the country, while the original "culver" or pigeon house is still in perfect preservation.

SANDFORD ORCAS MANOR HOUSE, DORSET.

PLATES LXXIV AND LXXV.

SITUATED in hilly country, well wooded and rich in orchards, this manor house, built of warm coloured Ham Hill stone and surrounded by smooth lawns and flower-filled gardens, has the qualities of home, the power of expressing which belonged pre-eminently to the sixteenth-century builders. It stands beside the church and at the end of the village of Sandford Orcas, three miles from Sherborne. The parish was transferred from the county of Somerset to that of Dorset in 1896.

No definite dates for the building of the house are known, but a Knoyle was Sheriff of Dorset and Somerset in 1492, and some member of that family undoubtedly built the house, probably in the latter part of the reign of Henry VIII. The plan (Fig. 146) shows the hall to the south-east, facing the garden and away from the road. This has made possible the unusual approach, first up a steep incline and then through the beautiful gatehouse, which in this instance is at the side of the house and attached to it (Fig. 147). The diamond-shaped panels over the entrance porch and over this gateway recall those on the north wing of Athelhampton Manor House in the same county (Plate LXXIII). Indeed the details, not only of these panels but also of the hall windows, plinth, and string-courses, are so nearly identical with those at Athelhampton that it seems very probable that the same masons worked on both houses. The fact that Edward Knoyle of Sandford Orcas married Catherine, daughter of Robert Martin, the owner of Athelhampton from 1526 to 1550, renders very likely the truth of this supposition.

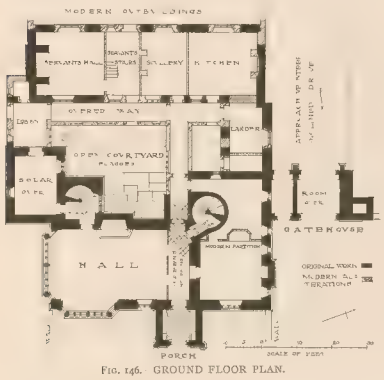


FIG. 146. GROUND FLOOR PLAN.

The house is of the same character throughout, and its quadrangular form remains practically

intact, the north-west wing having been remodelled internally to adapt it to modern use, and the brew-house and bakery taken for the servants' hall. At the same time the central or well court was reduced in size by the width of a covered passage-way as shown on the plan, and further offices needed were supplied on each side of a sunk court to the north of the kitchens. The two stone newel staircases are in perfect preservation, and the similarity between them and the one at Lytes Cary Manor House (Fig. 48) is interesting, the uppermost part of the newel above the top step being of oak in each case. Leonard Knoyle, the owner of Sandford Orcas, the arms of whose family are sculptured over the entrance porch, was also in 1523 Superior Lord of Lytes Cary.

Fig. 147.—SANDFORD ORCAS MANOR HOUSE. THE GATEHOUSE.

The house at one time apparently suffered serious neglect, being described in 1836 as in "tolerable preservation."[1] It was, however, carefully restored in 1872 under the guidance of the late Mr. Henry Hall, when the alterations to the offices, above referred to, were carried out, the roofs repaired, and the gables to the hall with their sculptured finials rebuilt.

The manor of Sandford was held soon after the Conquest by the Norman family of Orescuiltz or Orskoys (of which Orcas is a corrupted abbreviation). About 1199 it passed through marriage to William de Harptree, from whose descendants it passed to the Gournay family, whose property it remained until the death of the last of that line in 1406. Some few years afterwards the manor seems to have been divided and a moiety allowed to the family of Knoyle, who retained it for about three hundred years, when in 1708 it was acquired by John Hunt of Compton Pouncefort, whose grandson sold it in 1735 to John Hutchings, in whose family it has since remained.

HOLCOMBE COURT, DEVONSHIRE.

PLATE LXXVI.

NEAR the border of Somersetshire, and about nine miles from Tiverton, stands the "antient and pleasant seat"[2] of Holcombe Court, built of the lias limestone quarried in the district. The name of Holcombe Rogus, by which it has for long been known, was derived from the family of Rogus, who owned the manor as early as the eleventh century. From them it passed by marriage to the Chiseldens, and in 1445 the heiress of the Chiseldens married John Bluet of Greenham, and from that time until 1857 Holcombe was the property and the home of the Bluets. Adjoining the gardens of the house is the church, the north aisle of which was built by a member of the Bluet family in the time of Henry VII. The existing manor house dates from the latter part of the reign of Henry VIII, when it was built by Sir Roger Bluet, who married Jane, daughter of Sir John Rowe, Sergeant-at-Law.

The plan (Fig. 149) shows the disposition of the house round a small court, with the great hall on the entrance side. In 1845 the north-west wing was taken down, and since then much has been re-built,

[1] William Phelps, 'History and Antiquities of Somersetshire.' [2] Prince, 'Worthies of Devon.'

as indicated on the plan, and the house has been modernized in many respects, but the principal front, shown on the Plate, has been touched but little, and is a particularly fine example of a stone house, expressive of the beauty and force with which the traditional English work of the sixteenth century was instinct. It is in vain to look for any sign of foreign influence, either in the structure itself or in its details.

The entrance (Fig. 148) is certainly one of the most striking illustrated in this work: it takes the form of a lofty tower with buttresses strengthening the angles and rising almost to the parapet level; beside it on the south side is a large turret containing a newel staircase, by means of which the three upper rooms over the porch are reached. A ponderous effect might quite well have resulted from this piling up of so much masonry above the entrance to a house, but it is not felt, largely on account of the oriel over the archway, while the spacing of the four two-light windows in the turret helps to give it lightness. This oriel will be found to a large scale on Plate CXLIV; it is carried out for the most part in the local stone, but the dressings are executed in another limestone, in texture and colour very similar to Bath stone; in a panel at its base are seen the Bluet arms.

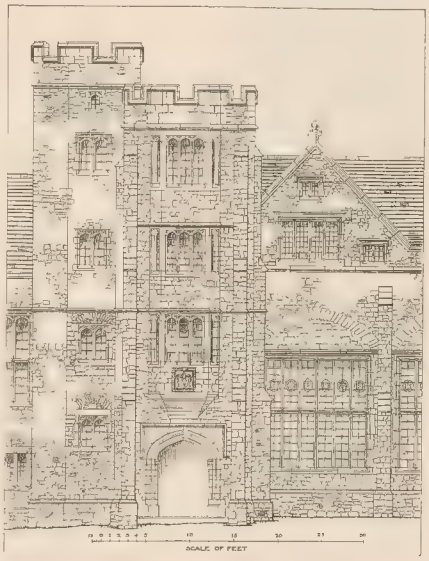


Fig. 148.—PART OF THE ENTRANCE FRONT
From a measured drawing by Mr. William Lucas

The great hall to the right of the porch is now lighted on one side only, by two large six-light transomed windows with square heads, and the precaution was taken to turn relieving arches over them between shallow buttresses, giving added interest to the walling. The bay window to the dining-room and the window over it have obviously been re-built, and the roof has unfortunately lost its original covering. There were doubtless good lead rainwater heads and pipes at one time, but they have disappeared, and on the roof of the tower is the only piece of old lead gutter still preserved; this is of delicate workmanship, and is given in detail on Plate CLXXVI. Most of the glazing is modern, but one of the original casement fasteners, of good design, will be found on Plate CLXXVIII.

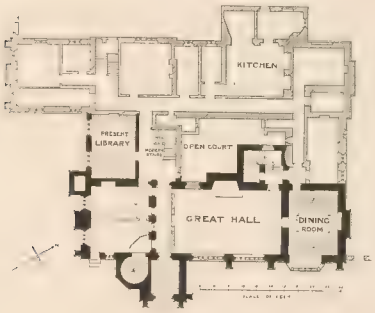


Fig. 149.—GROUND FLOOR PLAN.

Inside the house there is still much good oak panelling and simple plaster work, which is no less the handiwork of native craftsmen than the structure itself. Over the great hall, in a gallery about 65 feet long and 12 feet wide, lighted by the windows in the gables over the principal front, is a good coved plaster ceiling, on which a small pattern is formed by shallow ribs; introduced very effectively into the design are a number of paterae, modelled in low relief, each containing one of the letters of the name

of Roger Bluet, who caused it to be set up; two of these paterae are given in Figs. 149* and 150. The dining-room ceiling, probably of rather later date than this gallery ceiling, is formed of large oak beams richly moulded, with ribs making geometrical patterns in the square plastered panels, all the intersections being enriched with carved bosses. This ceiling is shown on Plate CLXXI, together with another one, from a ground floor room, in which the beams are very elaborately moulded and carved: the panels in this instance are boarded, the joints of the boarding being concealed behind the small unwrought joists.

FIG. 149*. HOLCOMBE COURT
Plaster Patera from Gallery Ceiling

FIG. 150.—HOLCOMBE COURT
Plaster Patera from Gallery Ceiling.

INTERIORS OF ROOMS AT NORWICH AND BERMONDSEY.

PLATE LXXVI*.

THIS plate represents two interiors of great interest, known only from drawings made before their destruction. The upper one shows a room from a house in Dial Yard, opposite to the church of St. Michael Coslany, Norwich, which existed, although in a sadly mutilated state, up to 1849, but since then even the yard has disappeared and not a trace of the panelled room can be found. From careful drawings of this room and of the carved oak panels it has been possible to reconstruct the interior, as shown on the plate, and to supplement it by the large scale sketches given on Plate CLXI*. This room and a small one adjoining must have been remarkable, even in Norwich, where there was such wealth of fine craftsmanship dating from Tudor times, for they were panelled from floor to ceiling, the subjects of the carving covering a wide range of design. Below the dado capping, not unlike that in the Strangers' Hall (Plate LXXVII), a not uncommon pattern of linen-fold was used, but above that level in the smaller room and over the chimney-piece in the larger, the fancy of the carvers turned to shaping the top and bottom of the panels in a very elaborate and beautiful manner. There seem to have been no two panels alike, many of them relying upon vine leaves, flowers and fruit, combined with shallow cusped forms, but others show grotesque heads and scrolls which it is most improbable that the native carvers could have carried out, had they not been helped by the Flemish craftsmen at that time present in force in the city. Over the fireplace are the most interesting panels, and the drawing preserves what is probably a unique instance of a fifteenth-century overmantel, framed in with small buttress-like projections at the sides, and crowned with a moulded and enriched cornice. The three middle panels had their ends shaped similarly to the others, but in addition they

FIG. 151. CARVED PANELS FROM OVERMANTEL

opened out in the centre in a way that makes it evident that the idea of the "linen-fold" was not considered so much as the decorative filling of the panel (Fig. 151). In two of them are introduced the marks and monograms of Gregory Clerk, and the Mercers' Arms,[1] carved in relief and further enriched with gold and bright colours.

Doubtless the room was the parlour of Gregory Clerk's dwelling, and the work executed during his lifetime; in 1477 he was Sheriff and Alderman of Norwich. The same mark, with the Mercers' Arms, was to be seen on the spandril of an old door also in Dial Yard and opposite the west end of the Church.[2]

Fig. 152. GLASS ROUNDEL.

Fig. 153. GLASS ROUNDEL

The destruction of this room is another instance of the losses of excellent material, exquisite workmanship, and beauty of design that enriched the eastern counties in the fifteenth and sixteenth centuries.

In the Parsonage House in the same parish were the glass roundels illustrated in Figs. 152 and 153. They are from a series depicting the Saxon months, and represent fruit gathering. In 1513 William Bokenham became rector of St. Michael and also Master of Gonville Hall, Cambridge. He rebuilt the parsonage house, and probably it was during his rectorship that the glass was executed. He died in 1540

These roundels differ interestingly from those at Colville Hall, Essex, in that they are of native workmanship; the absence of foreign influence may perhaps be accounted for by the rector's close connection with Cambridge, the Universities clinging as they did to Gothic traditions.

THE MANOR HOUSE, BERMONDSEY.

The Cluniac abbey of Bermondsey in Surrey was dissolved in 1537, and the site became the property of Sir Thomas Pope, one of the many members of the old Church who profited by her spoliation and became rich at her expense. He pulled down most of the buildings, but kept the outer walls and gatehouses and, largely out of the materials obtained from the demolished buildings, erected his dwelling, which was quadrangular and for the most part of stone: the galleries, three in number, for which the house was famed, were built of timber. The whole of the south range had been destroyed early in the eighteenth century, but the north and east elevations were nearly entire, and a considerable part of the west or front elevation was standing a century later. As the great hall occupied the whole of this south wing, nothing is known of it beyond the reference to it in the will of Thomas, Earl of Sussex. The north wing contained extensive ranges of apartments, two storeys in height, and it was here that the room illustrated on Plate LXXVI* appears to have been situated. As in the room at Norwich so in this upper room, preserved

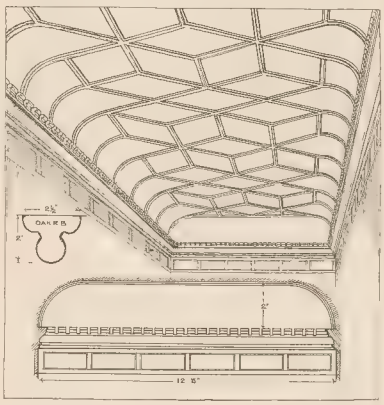


Fig. 154.—DETAIL OF GALLERY CEILING

[1] 'Antiquities of Norfolk and Norwich.' C. J. W. Winter. 1885.

[2] Norfolk Archæology,' vol. iii. Article on Norwich Merchants' Marks, by W. C. Ewing

in a sketch by J. C. Buckler, the panelling rises to the full height of the walls; it is plain, but the proportion of the panels is good, and the austerity of the oak-beam ceiling accords well with it. The stone mullioned windows with cusped heads probably came from the destroyed earlier buildings; the large panel over the fireplace was blank when Buckler saw it, but it was doubtless filled with rich colour in Sir Thomas's time. He seems to have been keenly appreciative of comfort and convenience and to have cared much for beautiful fittings; and though his house could not vie with many contemporary buildings for external grandeur, he was a veritable pioneer in matters concerning domestic arrangement and excellence of internal finish. The coved ceiling with oak ribs, to one of the galleries, is shown in Fig. 154.

Sir Thomas Pope wearied of his new house before he had finished it, and in 1554 he parted with it to the family of Ratcliffe, Earls of Sussex. During their tenure of the property they seem to have been perpetually altering the house, the Earl of Sussex, who died at Bermondsey in 1583, Lord Chancellor to Queen Elizabeth, being an especial offender in this respect, and he may have panelled some of the walls which his predecessor had prepared with a rough surface to receive embossed gilded leather or tapestry.

STRANGERS' HALL, NORWICH.

PLATE LXXVII.

THIS hall with its groined porch and stone oriel window is built over what probably formed part of the cellars to the timber residence of Roger Herdegrey, Bailiff of the city of Norwich in 1360.

The occurrence in the spandrils of the roof of the merchant's mark of Nicholas Sotherton, who acquired the property in 1509, has led to the assumption that he was the builder of the hall, but it is much more probable that he only added certain decorative features, notably the beautiful piece of carved woodwork which is illustrated on Plate LXXVII. This now serves to form a lobby to the main entrance, but it appears to have been moved from an adjoining room. It affords another example of the combined workmanship of native and foreign craftsmen, probably Flemish, judging from the character of the carving and considering the importance of Norwich as a Flemish settlement in early Tudor times. The main divisions are formed by uprights which project as circular shafts with moulded bases and bands ranging with the rails of the panelling, but without capitals. On these shafts are carved a number of simple notched and spiral patterns very rarely met with in this country, but seen also on the oak doorway to the old chapel at Ightham Mote. The lower part is filled with good linen-fold panels, and it is only at the top that the foreign element is apparent: these panels contain armorial devices and shields, on one of which the Sotherton merchant's mark is introduced. His descendants owned the property until 1610, and it was during their tenure that the "settlement of the Strangers in the City of Norwich took place, and there is distinct evidence that certain of the Strangers did reside in portions of the Sotherton property at the close of the sixteenth century."[1]

In 1612 Strangers' Hall was bought by Francis Cock, who made many additions to it besides throwing out on the courtyard side the large oak bay window, which bears the date 1627; he also added the Jacobean staircase and gallery.[2] Further alterations were made soon after 1659 under Sir Joseph Paine. After having been put to divers uses in the nineteenth century, Strangers' Hall was eventually saved from neglect and decay in 1899 owing to the spirited action of Mr. Leonard Bolingbroke, who, by acquiring it and bestowing the greatest care upon it, has been instrumental in preserving a most interesting and valuable example of a town house and its fittings.

[1] Leonard G. Bolingbroke in a pamphlet on Strangers' Hall, 1900.
[2] Illustrated in 'English Interior Woodwork of the sixteenth, seventeenth, and eighteenth centuries.' Henry Tanner, jun., 1902.

"THE COMMANDERY," WORCESTER.

PLATE LXXVII*.

ORIGINALLY founded, it is believed, about the year 1085 by St. Wulstan, the last Saxon Bishop of Worcester, this establishment housed a master, two chaplains, and some poor brethren, who followed the rule of St. Augustine. In the reign of Edward II the master was a certain Walter, who had served in the Holy Wars, in recognition of which he was called the "Commander," a title to which his civilian successors adhered, with the result that the Hospital came to be known as the "Commandery." Its prosperity was never very great, and it seems to have suffered from mismanagement. In 1441 Bishop Bourchier made a visitation, and among other innovations decreed that the master should be in priest's orders. From 1484-1503 John Burton, clerk and chaplain to the Bishop of Worcester, was master, and it is not unlikely that he was the builder of the great hall, parts of which are illustrated on the Plate, but no records have been preserved and no clues to the name of its builder are introduced into the carving or elsewhere.

FIG. 155. EXTERIOR OF THE ORIEL TO GREAT HALL

Although the hall was sadly mutilated in the nineteenth century by the formation of a carriage-way, which cuts off a considerable part of its length, as indicated in the plan (Fig. 156), it is still a magnificent example of timber construction. Before its dimensions were thus reduced, it presented an uninterrupted apartment about 47 feet long and 26 feet wide, spanned by oak principals of an unusual type, with hammer-beams to the intermediate ones, and traceried filling above the collar beams in all cases. The winged figures which terminated the hammer-beams have been removed long since. At the east end the coved and panelled canopy over the high table is still intact, but it is difficult to find any evidence of there ever having been a raised daïs; at the west end is the screen, over which is a balustrade of walnut wood which, although in all probability an eighteenth-century addition, has been the cause of the mistaken opinion that there was a gallery there originally.[1] A central doorway has been made in the screen, and the massive oak door appears to have been brought from some other part of the house.

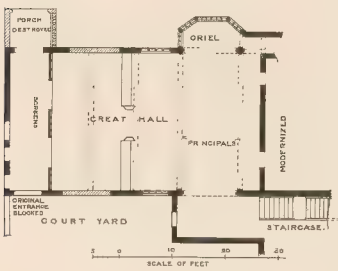


FIG. 156.—GROUND FLOOR PLAN.

The oriel, which forms a large recess at the daïs end, has been rather spoilt by the formation of a doorway in one of its sides, but the way it opens out of the hall is very charming. Against the pillar a seat end, possibly from the seat of honour, has been fixed. Externally the oriel is gabled (Fig. 155), and represents the only part of the exterior of

[1] 'Annals of the Hospital of S. Wulstan or the Commandery.' Rev. F. T. Marsh. 1890

this quadrangular dwelling that has escaped complete disfigurement, still retaining something of the character which distinguished it in the sixteenth century, when Leland wrote of it, "There is a faire suburbe without Sudbyry gate, and in it was an hospitall caullyd St. Wolstans, some caullyd it the Commendary, where was a Mastar, priestes, and poore men. . . . Morisine hathe suppressyd this house, and now a clothiar dwellythe in it."[1]

The windows of this oriel still contain many diamond-shaped quarries of the same date as the hall, on which the word "Emanuel" on a scroll alternates with birds in curious attitudes, drawn in brown outline with much freedom and play of fancy; some of these are shown in Fig. 157. There were more of them, but in 1873 a quantity was removed and lost; they resemble some quarries outlined in brown and filled in with yellow still to be seen in an upper window of Ford's Hospital, Coventry.

Fig. 157.—THE "COMMANDERY," WORCESTER. PAINTED QUARRIES FROM THE HALL ORIEL

In 1524 St. Wulstan's came into Wolsey's hands, but it was not until 1540 that it was surrendered. In 1545 it was leased by Henry VIII to Thomas Wylde, a rich clothier of Worcester, who made it his residence, and it remained in his family until late in the eighteenth century. It has since belonged to several owners, and bears unmistakeable traces of the havoc they have wrought, but is now safe in the keeping of Mr. Littlebury, who has done much to fill the house with fine furniture and to preserve it from further spoliation.

CARROW PRIORY, NORWICH.

PLATE LXXVIII.

FOUNDED in the reign of Stephen, the house of Benedictine nuns at Carrow remained a Priory until its dissolution, so the generally accepted name of Abbey is incorrect. Of the conventual buildings nothing remains save the foundations and ruins, but west of the cloister garth, now a garden, stands the house of which the room illustrated formed part. It seems to have been built about 1514 by Elizabeth Wygun, the last prioress but one, and consists of a hall (which took the place of the earlier guest-hall) with the parlour of the prioress opening out of it, a richly panelled room with a fine moulded oak beam ceiling, and at one end an oak chimney-piece of unusual width, shown in detail on the Plate, in the left spandril of which is the letter ℔ and in the right a gun, or blunderbuss, constituting the rebus of the Prioress Wygun. The mouldings and carving are very simple, and the foreign craftsman does not appear to have made his presence in the city felt here. Above the parlour is a bed-chamber approached by a newel staircase. There was also a guest-chamber, as well as other offices and accommodation suited to a prioress with ideas of living and entertainment more luxurious than those of her predecessors.

In 1538 Carrow was granted by Henry VIII to Sir John Shelton, Knt., whose wife was aunt to Anne Boleyn. The Sheltons made it their residence, and to them was due the heraldic glass which at one time gave colour to the hall. Since then it has often changed hands, and has been extensively added to by the present owner, The Right Honourable James Stuart, M.A., LL.D.

[1] Leland's 'Itinerary,' vol. iv.

FIG. 148. OAK SPANDRIL FROM A HOUSE. ST. CLEMENT'S, NORWICH.

JOHN CURAT'S HOUSE, NORWICH.

PLATE LXXIX.

THIS house was built about the year 1501 by John Curat, a wealthy citizen variously described as mercer, scrivener, and notary, who was Sheriff of Norwich in 1523 and again in 1531. It occupied part of the site of the Old Jewry and consisted of a north and an east wing, the adjoining house forming the third side of the courtyard. The exterior has been so altered that it is of little interest, but a room on the first floor, originally the chief guest chamber, contains some oak panelling of exceptional quality in good preservation, having been carefully restored in 1884. This room is known as the "Curat Room," and is entered through an oak doorway inscribed on one of its spandrils with the date 1583, but the oak work in the room is obviously of earlier date.

In the ribbon-pattern designs of some of the panels shown on the plate, Curat's initials can be clearly traced, while his knot, armorial bearings, and his rebus, made of the letter C and a rat, supplied the motif for the carving of the panels, of which there are six varieties. These afford yet another instance of the combined craftsmanship of native and Flemish carvers: the framing follows traditional methods, but, as in the case of Strangers' Hall (Plate LXXVII), the hand of the foreigner is betrayed in the carving upon the panels themselves. It will be noticed that the treatment of the diamond-shaped panel, No. 5, bears a striking resemblance to one at Strangers' Hall. The original dining hall has a fine oak-ribbed ceiling, which, however, when the restoration was undertaken in 1886 was found to be much damaged: a detail of the enriched beams to this ceiling will be found on Plate CLXXI.

THE PORCH HOUSE, POTTERNE, WILTSHIRE.

PLATE LXXIX*.

THIS timber-built house is situated about two miles south of Devizes, and stands near the end of the main street in the little village of Potterne, whose church is one of the finest in Wiltshire. Many old cottages remain to give a character to the village, but in the Porch House is an extremely interesting example of the small timber town house of Tudor days.

FIG. 150.—GROUND PLAN.—From a drawing by MR. S. G. FOLIETT.

Nothing is known as to who was its builder or first owner, and various theories exist as to its original use, such, for instance, as that it was "The Church House," the residence "for the Vicar for the time being," or the "Ecclesiastical residence for the Bishop's Agent." Judging from the work itself, it is likely that the older parts of the house date from the latter part of the fifteenth century; the elaborate and beautiful detail and the exquisite workmanship of the whole suggest that rather than having been built for any of the purposes suggested above, it was erected by a man of wealth and taste for his own use; very likely by a cloth merchant of Devizes.[1]

[1] 'Some Old Wiltshire Houses.' Elyard, 1894

As will be seen from the plan (Fig. 159) the hall is the principal apartment; it is lofty and unusually square, the passage way or "screens" being quite cut off: it is approached through a wide projecting porch from which the house derives its name. The walls are framed with oak quartering, the large panels between the timbers being plastered. Light is admitted through an oak framed bay window, divided in its height by a transome which lines with one of the main horizontal timbers, the whole standing on a stone plinth; the exterior as well as the interior of this bay is illustrated on the plate: it contains some old glass, which, however, has been brought from other houses. On the opposite wall are two sets of narrow openings, which bear no evidence of ever having been glazed, though shutters have apparently at some time been used to close them as required. The object of these openings was presumably to provide outlets for smoke, as the hall originally had neither fire-place nor chimney. The open timber roof is carried by a hammer-beam truss with curved braces, the spandrils being filled in with tracery. The long pendants to the hammer-beam have unfortunately been sawn off, probably to make head-room for the upper floor at the period when the hall was divided into separate rooms. The roof is covered with stone tiles, with stone ridge, and hip-knobs to the gables (Fig. 160), the mellow tints of the covering harmonizing beautifully with the gray of the oak.

Fig. 160.—THE PORCH HOUSE, POTTERNE. GENERAL VIEW FROM THE STREET.

The house probably ceased to be a residence about the end of the seventeenth century. Since then it has been successively barracks, a public-house (when it was called the "Pack House"), and later it was transformed into the dwelling of four or five families. For this conversion the hall was partitioned off into smaller rooms, a floor added at mid-height and another entrance made from the street. Traceried windows were blocked up and others were opened in different positions, fireplaces were put in and ceilings hid the original roofs. Towards the end of the last century it was bought by Mr. George Richmond, R.A., who brought it back to the original arrangement, an undertaking requiring the greatest care, and carried through in this instance with true feeling for the old work: it entailed practically the re-building of the lower part of the porch and restoring traceried windows, but fragments of original work in all cases provided patterns which were carefully followed.

END OF VOLUME I.

HISTORICAL AND DESCRIPTIVE ACCOUNTS OF THE BUILDINGS ILLUSTRATED.

HADDON HALL, DERBYSHIRE.

PLATES LXXX, LXXXI, LXXXII, AND LXXXIII.

FORTUNATE for those who care for the continued existence of a beautiful building is the lack of fighting instinct in the lords of Haddon. For the most part men of peace and culture, their care was for the house and lands that were theirs by inheritance; from Norman days until the seventeenth century successive owners added their work to that of their predecessors, and beginning with the Eagle Tower at the north-east angle and the chapel of St. Nicholas at the extreme south-west, gradually enclosed the two courtyards of indifferent regularity.

The great hall, which, with the buttery at one end and the small dining-parlour at the other, separates the upper from the lower courtyard, dates from the reign of Edward III, and the four doorways leading from the "screens" are also of fourteenth-century date, but the greater part of the house as it stands to-day is the work of three men, Sir Henry Vernon, who amongst other offices under Henry VII was guardian of Prince Arthur, and died in 1515; Sir George Vernon, the most famed of his family, who died in 1567; and Sir John Manners, younger son of the Earl of Rutland, who married Dorothy, daughter of Sir George Vernon. Following on the fourteenth-century hall came the western range of buildings in the lower courtyard and the west end of the north range: rather later, the more luxurious drawing-room and the "Earl's apartments" on the first floor, and last of all the famed long gallery, while the terraced gardens completed a picture which surely was not before Horace Walpole when he wrote of Haddon as "an abandoned old Castle of the Rutlands . . . which never could have composed a tolerable dwelling."

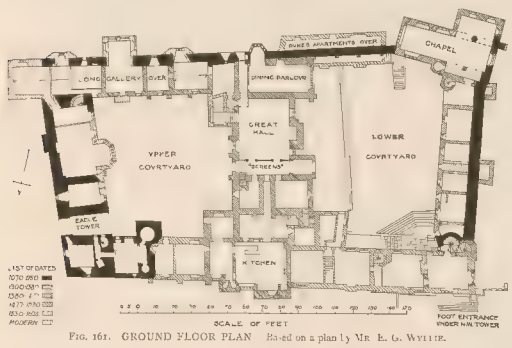


FIG. 161. GROUND FLOOR PLAN. Based on a plan by MR. E. G. WYLLIE.

Haddon Hall as seen to-day was thus in course of erection during some four or five centuries, and an interesting feature in the course of its development is the continuous occupation by families "who married heiresses just at the right moment when funds were needed for its gradual development and repair."[1] Extremely difficult it is to differentiate the builders and to date their handiwork accurately; a difficulty which is increased by the fact that, like many of their contemporaries, the builders here avoided pulling down older work, and in some cases enclosed the original walls within their new ones; this is seen, for instance, in the wing extending from the dining-parlour to the chapel on the southern side of

[1] Derbyshire 'Little Guides,' 1903. J. Charles Cox, LL.D., F.S.A.

the lower courtyard. An attempt to show the growth of the fabric from Norman times onward has been made in the plan (Fig. 161), and this should be studied in relation to the bird's-eye view of the whole

Fig. 162.—HADDON HALL. THE NORTH FRONT BEFORE THE REMOVAL OF THE BREWHOUSE.—From a water-colour sketch by J. C. Buckler.

building given on page 18 in the Introduction to this work. The main entrance was originally under the Eagle Tower at the north-east corner of the upper courtyard, for the old road along the valley of the Wye to Bakewell passed above the house instead of below it on the other side of the water, as at present; the stepped entrance—intended for pedestrians only—at the north-west corner of the lower courtyard, became the entrance generally used after the new road was made. From this point to the porch leading to the "screens," through which the great hall is entered, there is a continuous rise in level, firstly by eight steps in the angle and then by three running north and south across the courtyard, while the whole of the stone flagging slopes considerably to the west.

Seen from the north-west, whence every wall is battlemented (Fig. 162), Haddon is suggestive of the fortified house, but it can scarcely be considered as such, for as has often been pointed out, the fact that it was no good for defence was its safeguard during troublous times; being of no use as a stronghold for the enemy, it was not worth storming. Indeed the license granted *c.* 1193 to Richard de Vernon to strengthen but not to crenellate his house has had no small share in determining the subsequent history of this wonderful pile. Wonderful indeed it is, for though the work of many generations of builders, it presents a surprising uniformity, and in the walls, turrets, and windows of different dates is a harmony unbroken by a single false note. It has been pointed out that this is partly due to local workmanship. "The stony soil gave the walls, the local mine the lead roofing, and the broad planks of the floors had needed the destruction of many of its stately trees. Native as was the material, so even more was the workmanship; work lacking the town-made finish, but having the character and honesty of nature's craftsmanship. The outdoor life of the country, the very roughness of the setting had found an echo in the fabric of the Hall."[1] The walling, for the most part of an uncoursed gray stone, with dressings of a lighter hue, gives a mass of gray building essentially reposeful as seen against the thickly-wooded slope of the background and above the fresh green of the low lying meadows in the foreground.

[1] From 'An Old House,' a paper read by A. T. Bolton, F.R.I.B.A., before the Birmingham Architectural Association

The history of Haddon and the stories of the life there accord well with its architecture. Very different was the life of Sir George Vernon, the "King of the Peak," from that of many a travelled

Fig. 163.—THE GARDEN OR SOUTH FRONT.—From a water-colour sketch by J. C. Buckler

courtier of his day,[1] and very different is their work which has come down to us. Undisturbed by new ideas, the product of foreign travel and a life of progressive adventure, Sir George, the last male of a fine old family, which, though originating from Vernon in France, seems to have become more English in each successive generation, cared more to be "King of the Peak" than to participate in the new movements then afloat; and although an indication of the new manner in ornament is to be seen in the panelling of his private dining-parlour, he adhered for the most part to the ideas of his grandfather. To cope with his increasing scale of hospitality, the new kitchen was built with its fine external chimney-stack (Plate LXXX), and the little postern adjoining the north-west tower, seen in the sketch (Fig. 162), is also attributable to him. The gabled brew-house, which figures conspicuously in this view, was built in the sixteenth century, but cleared away in the nineteenth, and save for this record and one other water-colour sketch,[2] there is nothing to show that anything ever stood there.

The south front facing the terraced garden with its long low lines and many bay and oriel windows, is one of the most beautiful parts of the exterior, and its great length gives an idea of the magnitude of this sumptuous dwelling (Fig. 163). The three bay windows at the eastern end, which are severely plain below, light the long gallery, and were thrown out when that addition was made late in the sixteenth century. The three smaller oriels towards the west end light the "Earl's apartments," and their simple but admirable proportion and detail can be studied from the measured drawing of one of them given in Fig. 164. It would be difficult to find anything more satisfying than this south front with its charm of colour and form in perfect agreement with its setting of garden and woodland.

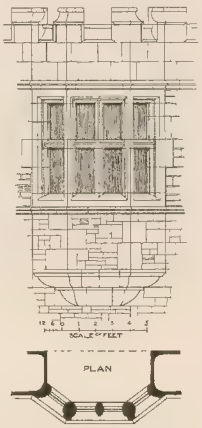


Fig. 164.—DETAIL OF ORIEL WINDOW FROM THE SOUTH FRONT

[1] For instance Sir Richard Weston of Sutton Place, Guildford; Sir Anthony Browne of Cowdray, Sussex; or Sir Thomas Kytson of Hengrave Hall, Suffolk.

[2] Reproduced in 'Memorials of Old Derbyshire,' 1907

A particularly interesting room to-day is the private dining-parlour to the south of the great hall with its mullioned windows and panelled walls (Plate LXXXII). This room, one of the most complete

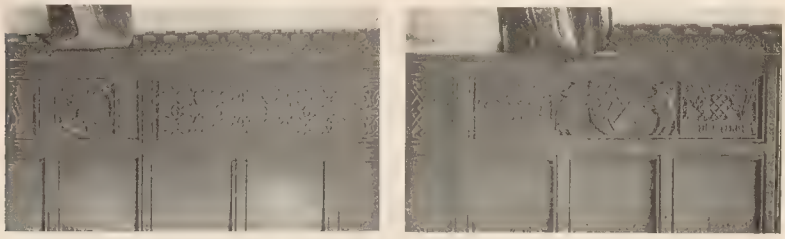


Fig. 165.—HADDON HALL. PORTIONS OF CARVED OAK FRIEZE TO PANELLING IN THE DINING PARLOUR.

in the whole house, measures about 32 feet 6 inches long and 15 feet wide, exclusive of the oriel: it is 10 feet 6 inches high, and five oak beams spanning from wall to wall, richly moulded, show beneath the plain plaster ceiling, on which traces of colour decoration are still visible. The oak panelling is carried to within about 1 foot of the ceiling, with a frieze of richly carved panels, in which coats of arms are interposed amongst decorative devices of flowing and geometrical forms (Fig. 165): a delicate capping with little battlements crowns the whole, but this has broken away in places. On the west side of the oriel the two devices shown in Figs. 167 and 168 occur, and on the east side, beneath the frieze, are the carved panels with heads of a man and of a woman, seen in the illustration Fig. 166, as to whose identity more than one theory has been propounded.[1] This oriel with its unduly heavy mullions seems to be an addition to the room; in its upper storey, where it lights the drawing-room, it has neither mullions nor transoms now, these doubtless having been removed, at some date unknown, for the sake of the view, and the stained glass from the windows of these rooms has disappeared. The drawing-room is remarkable rather for its deep plaster frieze than for its woodwork; the south side with the chimney-piece, shown on Plate LXXXI, is well known for its panelling, but this is of later date than that in the room beneath, and is only on one side, the other sides being hung with tapestry. The plaster frieze is composed of five shallow bands of modelled ornament, separated by wavy mouldings suited to the material; little heed having been paid to the level of the ceiling of the oriel, it consequently cuts into the frieze most unceremoniously.

Fig. 166. HADDON HALL. CARVED PANELLING ON THE EAST WALL OF DINING PARLOUR

On the east side of the upper courtyard is the large bay window shown on Plate CXLVII, which was apparently a late sixteenth-century addition to the "State" bedroom. The exceptional series of lead rain-water heads were executed at various times between 1580 and the end of the seventeenth century: one of the simpler heads is included on Plate CLXXVI.

It was about the year 1170 that a moiety of the manor of Haddon came to Richard de Vernon on

[1] Cheetham, F. H.: 'Haddon Hall An Illustrated Account of the Fabric and its History, 1904.

his marriage with Avice, daughter of William Avenel, and in or before the reign of Henry VI the Vernons bought up the other moiety, and Haddon remained their property until 1567,[1] when on the death of Sir George Vernon, without male issue, it became the property of Sir John Manners, younger son of the Earl of Rutland, in right of his wife, Dorothy Vernon. Sir John's grandson, on the death of a cousin, succeeded to the earldom, and in 1703 his son, John, ninth Earl of Rutland, was created Marquis of Granby and Duke of Rutland.

FIG. 167. DEVICE CARVED IN OAK IN DINING PARLOUR.

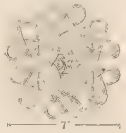


FIG. 168.—DEVICE CARVED IN OAK IN DINING PARLOUR.

Haddon Hall was the favourite residence of the Dukes of Rutland until the early part of the eighteenth century, when it was discarded in favour of Belvoir Castle. Having been spared the hand of the neo-classic enthusiast and the even more to be dreaded restorer, who has so often destroyed all that was most precious in the endeavour to adapt a mediaeval house to the requirements of a present day dwelling, the perfection of Haddon has not been impaired, and its beauties remain jealously guarded.

WESTWOOD MANOR HOUSE, WILTSHIRE.

PLATE LXXXIV.

THIS reposeful manor house, long since adapted to the uses of a farmhouse, is situated about two miles south-west of Bradford-on-Avon, on the road between Bradford and Farleigh, a district famed in Leland's day for its houses and churches as well as for its wealthy cloth merchants. It is built entirely of stone, and roofed with thick stone slates of rich brown colour; although the plan (Fig. 169) shows that the house now consists of two wings, one facing east and the other south, it is very probable that originally there was another wing, forming the third side of a forecourt. The whole front of the house having been encased in plaster in recent times it is impossible to detect where the original work ends,[2] but it is fairly evident that the house for the most part is of two dates; the greater portion belongs to the close of the fifteenth century, while extensive alterations were made in Elizabethan days. The Tudor headed windows and doorways of the east front appear to be older than those facing south: the circular stair turret in the angle is probably of the same date as these eastern windows, but it cuts strangely into the bay window, as seen in the plan and in the sketch (Fig. 171), and there are evidences that they were not both built at the same time. The small and rather plain oriel window at the southern end of this east wing, of which a sketch is given in Fig. 170, is doubtless part of the earlier work: it has been suggested[3]

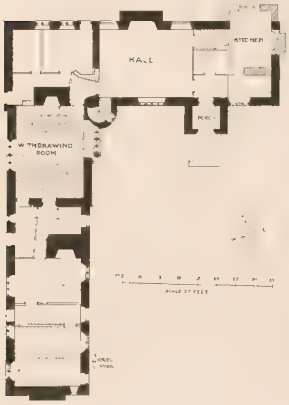


FIG. 169.—GROUND FLOOR PLAN.
From a plan by Mr. S. G. FOLLETT.

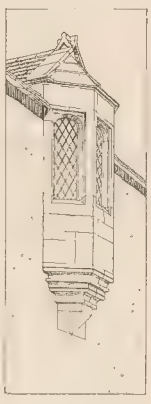


FIG. 170. ORIEL WINDOW

[1] The male line of Vernon of Haddon became extinct on the death of Robert de Vernon. His only daughter, Avice, married Gilbert le Franceis, and their son Richard, born 1261, assumed the name of Vernon, a fashion adhered to by his descendants. Elyard, S. J., 'Some Old Wiltshire Homes,' 1894.

[2] Somerset Arch. and Nat. Hist. Soc. Proceedings.

that this gave light on one side to a priest's room, and that the house contained a small chapel. The interior is very rich in plaster ceilings, and that to the drawing-room, with little oak ribs, is plain, but very satisfactory; there are also good fire-places and some panelling, but the house has been much modernized internally, and a staircase erected leading out of the hall.

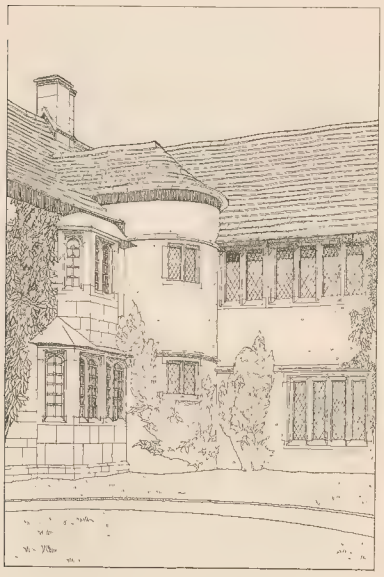


FIG. 171. WESTWOOD MANOR HOUSE. SKETCH OF SOUTH-WEST ANGLE.

During the whole of the sixteenth century and part of the seventeenth, Westwood was the country house of the Hortons, rich clothiers of Bradford-on-Avon. The first of the family whose name is associated with Westwood is John Horton of Lullington, near Frome, who was living in 1500. His younger son, Thomas Horton, who was a great builder, died at Westwood in 1530. Leland speaks of him as having built a church-house, "a very faire house at the North Est by the church," in Bradford-on-Avon. His nephew and heir, also named Thomas, was another building enthusiast, and the very beautiful tower of Westwood church, which stands close to the house, is his work. No record remains to tell which of the Hortons built or added most to the manor house, but there is little doubt that the plaster ceilings, ornamented with escallop shells, were added by Toby or Thomas Horton, who about the year 1600 married Barbara Farewell, the escallop shell being part of the coat of arms of the Farewell family. If, as has been generally assumed, the house is in the main of fifteenth century date, the builder must have been John Horton, unless indeed there was a manor house standing when the property came into his possession.

EASTBURY MANOR HOUSE, ESSEX.

PLATE LXXXV.

ABOUT a mile to the east of Barking, the manor house of Estbury or Eastbury is a conspicuous object in the low lying country. The name of Eastbury figured in records far earlier than the period to which the existing house belongs, and it is known that in 1545 Sir William Denham obtained possession, by patent from the Crown, of considerable lands and property, including "the messuage or farm called Estbury," which had belonged to the Abbey of Barking. After Sir William's death in 1548, Eastbury changed hands more than once, and eventually in 1557 came into the possession of Clement Sisley, through letters patent of Philip and Mary. The small amount of rent which the previous tenants had paid helps to confirm the belief that this splendid house was not built until Sisley's time, when the name of the original and humbler dwelling was retained.

The year 1572 is generally accepted as the date of its erection, and there is a tradition that this date was cut in the brickwork of the hall, but it is no longer visible. Although as it stands to-day the house is sadly disfigured, and can boast little of its former splendour, it is significant that the changes have all been brought about by demolition or decay, and not by structural alterations or additions, so the unity of the design can still be studied more thoroughly than is often possible in houses of the period.

The house is built for the most part of red bricks, which measure about 10 inches long, $4\frac{1}{2}$ inches wide, and $2\frac{1}{2}$ inches thick, with wide joints laid in English bond, and a few diaper patterns are introduced in the larger expanses of plain walling.

So excellent is the quality of the material that ornament, where there is any, is cut in it as well as the mouldings throughout, while the mullions, transoms, and labels of the windows are everywhere wrought in brick: the window jambs, however, have been covered with stucco in imitation of stone; this disfigurement has been omitted from the drawing on Plate LXXXV. The plan (Fig. 172) shows that the hall, which is lighted from both sides, takes up the central portion of the principal front, and it is entered direct through a three-storeyed porch: the internal angles on the courtyard side, made by the junction of the wings and the hall, are occupied by octagonal turrets containing circular staircases with newel and steps of solid oak, and handrails cut out of the brick: only the western one is standing now, and this has lost its top above the main cornice level.

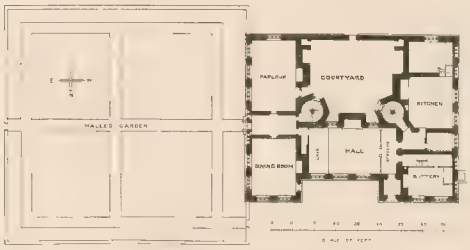


FIG. 172.—GROUND PLAN
Based on a plan by Mr. P. J. Marvin.

The house, even in its neglected state, has lost but little of its dignity, and it stands up a sombre red mass, with its ranges of transomed windows, and many gables backed up with fine expanses of red tiled roof. Particularly from the south-east does it compose well, but since the sketch here reproduced (Fig. 173) was made, several of the windows have been blocked up, and the house suffered to fall still further into decay. Eastbury offers many lessons in the use of red brick, and the varied sky line is not the least of them. A too severe outline is seldom successful in this material, and the sixteenth-century builders avoided it again and again, by the use of numerous gables and elaborate chimney stacks in irregular groups, further diversified by turrets and small pinnacles. There are few better instances of this in the country, while the value of play of light and shade, afforded by the repeated use of octagonal features in brick, seems to have been fully realized. All the tops of the pinnacles have perished, but a record is preserved in the form of a careful sketch of one made in 1839, from which Fig. 174 has been re-drawn.

FIG. 173.—GENERAL VIEW FROM THE SOUTH-EAST
From a sketch made in 1823 by J. C. Buckler

Of the beautiful stone chimney-pieces which are known to have been in the principal rooms,[1] only one,

Drawn to scale in 'Eastbury House. Illustrated.' T. W. Clarke, 1834

on the first floor, is left, the others having been removed to a house not many miles distant: that from the hall is shown on Plate CLXVI. They are all remarkable, not so much for the delicate carving, which is customary in the south-eastern counties, as for the form of the straight-lined arch, found also in the chimney-piece from Brede Place, included on Plate CLXVII. All the other fittings seem to have disappeared, but the entrance door in the porch is given on Plate CLXXV. On the eastern side of the house was the pleasure garden, and the lay-out can still be traced within the walls which enclosed it.

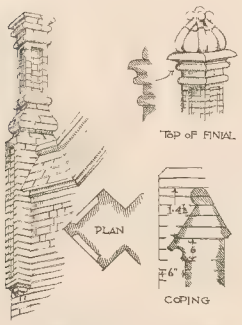


Fig. 174.—EASTBURY MANOR HOUSE.
Details of brick finials and parapet. From sketches now in the Bodleian Library, Oxford.

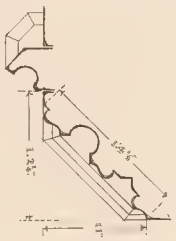


Fig. 175.—EASTBURY MANOR HOUSE.
Detail of brick archway to porch

Eastbury has changed hands many times since the Sisley family sold the estate in or about 1608, and there is little hope that it will again see better days. Its name is likely to survive, for as with many another old house, tradition has associated it with the Gunpowder Plot, the story being that Lord Monteagle was in residence there when he received the letter which led to the discovery. This, however, is without foundation, as Lord Monteagle at that time was at his house at Hoxton.[1]

LITTLE HAUTBOIS HALL, NORFOLK.

PLATE LXXXVI.

SITUATED in well watered and thickly wooded country between Norwich and North Walsham, and a few miles south-east of Oxnead, this is a particularly good instance of a brick house: it is in fair preservation, the chief structural alterations, beyond the building up of a few windows, being confined to the kitchen and the original porch adjoining it. The plan (Fig. 176) shows it to be in the form of a long rectangle, only one room in width, the eastern end containing the kitchen being a storey less in height than the main block. Except for the rubble flint-work in the plinth, the walling is executed entirely of thin brick, with wide joints after the sixteenth-century manner. On the south front, seen on the Plate, dormer windows rise well into the tiled roof over both parts, and with the tall finials at the base, as well as at the apex of each gable, give an impression of verticality to a building otherwise horizontal in its lines: these finials and the two lofty chimney-stacks point, as at Eastbury Manor (Plate LXXXV), to the reliance of the English builders upon octagonal forms when using brick. The windows are all square-headed, with labels over them, and the mullions and transoms are carried out in specially shaped bricks of large size, as shown in the detail on Plate CLIV: this plate also illustrates the original porch, which has been disused and partly built up since the erection of the modern one on the south side.

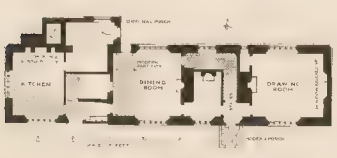


Fig. 176.—GROUND-FLOOR PLAN.
From a measured drawing by Mr. A. P. Graham.

There is no continuous history of the lords of the manor, and no record of the building of Little Hautbois Hall. From 1581 to 1604 Thomas Elwyn was rector of Little Hautbois, and three brothers of the name of Allen were joint patrons. In the latter part of the seventeenth century the house belonged

to Edward Warnes, who died in the year 1700, Rector of Lammas with Little Hautbois; he settled it on Norwich city, which owed to him many benefactions.

The name *Hautbois* signifies high woods, and in Latin records the ancient lords of the manor, who took their name from the place, are surnamed *de Alto Bosco*. In the time of Henry III Peter de Alto Bosco, or Hautbois, gave his fishery to Robert, Abbot of St. Bennet.

GREAT CRESSINGHAM MANOR HOUSE, NORFOLK.

PLATE LXXXVII.

THE manor of Great Cressingham, situated near Watton, as early as the reign of King John formed part of the possessions of the Priory of Norwich. The house has long been known locally as Great Cressingham 'Priory,' but it was never a religious house, and was leased by the Prior and convent to successive tenants: after the Dissolution the Dean and Chapter of Norwich were the lords of the manor. In the early part of the sixteenth century Sir Christopher Jenny, on his marriage with Elizabeth, daughter and heiress of William Eyre of Cressingham, Judge of the Common Pleas, settled in Great Cressingham and obtained a lease of the manor. He died in 1542, and his son John, who married Elizabeth, daughter of Robert Spring of Lavenham, and was living at Great Cressingham in 1556, is believed to have been the builder of the present house. It was originally surrounded by a moat; portions of it remain, and the missing parts can still be traced, as illustrated on the plan (Fig. 177). The entrance to the courtyard was from the south through a fine gateway, the arch to which is standing with a square-headed label to it, but the superstructure and the rest of the building to the west of it have disappeared.

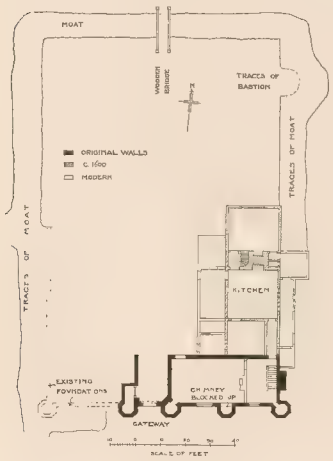


FIG. 177. GROUND PLAN OF HOUSE AND SURROUNDINGS.
From a measured drawing by MR. B. P. GAYMER.

Although sadly mutilated, what now stands is a particularly interesting example of Tudor work, and there are few more fascinating pieces of brick and terra-cotta, even in East Anglia, than the south front of this little known manor house. Below the string-course, about 13 feet above the ground, which marks the first floor level, the walling has been plastered, and no detail of any description can be made out, but above that level the whole wall surface is panelled, the vertical lines of the panels and the curved forms of the delicate tracery making a very rich wall. The tracery itself, in bold relief, is executed in buff-coloured terra-cotta, starting just above a band of enrichment, as seen in Fig. 178. Details of this panelling and of the mouldings will be found to a large scale on Plate CLIV. The purpose of the two angle octagonal

FIG. 178.—DETAIL OF TERRA-COTTA PANELLING FROM SOUTH FRONT

projections is not by any means clear; they are about 5 feet 9 inches diameter internally, but no traces of steps can now be found in them, while there are no windows to point to their use as staircase turrets. They have undoubtedly lost their original coverings, and apparently no record exists giving the design of the upper parts. The central projection rises as a lofty brick chimney-stack, with octagonal shafts and moulded bases of a type commonly met with in the district, but the fireplace openings have long been blocked up.

FIG. 179.—GREAT CRESSINGHAM MANOR HOUSE. MONOGRAM IN TERRA-COTTA.

The monogram (Fig. 179), consisting of two I's crossed and a capital E connected by a knot of intricate design, represents the initials of John Jenny, who caused this work to be set up, and his wife Elizabeth; alternating with it in the panels all over this front is the Jenny crest, a hand from which a falcon is rising (Fig. 180).

FIG. 180.—GREAT CRESSINGHAM MANOR HOUSE. CREST IN TERRA-COTTA

From the Jenneys the leasehold interest passed in 1688 to Alderman Farrington of London; since then Great Cressingham has changed owners many times, and it is now a farmhouse with nothing of any interest within.

WOOLAS HALL, WORCESTERSHIRE.

PLATE LXXXVIII.

SITUATED within the parish of Eckington, on the north side of Bredon Hill, this is another good instance of the persistence of traditional methods of building and domestic arrangements of a bygone day, the great hall with its entrance through the "screens," occupying the full width of the main wing (Fig. 181) though externally expressed only by its lofty mullioned windows.

The elevated site was doubtless chosen from motives of defence, and it is probable that a fortified dwelling stood on it from an early date. In the reign of Henry III Woolas was the property of Sir Richard de Muchgrose, and in the reign of Edward III Robert Muchgrose held "lands in Woolashall." It afterwards passed through the hands of various owners, and in 1536 Margaret Hugefort, a co-heiress of the property, married Thomas Handford, who in the reign of Elizabeth purchased the remaining share and became the owner of the whole. The careful guardianship enjoyed by Woolas Hall is perhaps due to the fact that since 1536 it has been owned by one family, and has thus escaped the successive alterations that not unfrequently mark change of ownership.

FIG. 181.—PART GROUND FLOOR PLAN

The house, which faces north-east, is built of good local stone, darker in colour and closer in grain than Portland stone, and it as well as the stone roof coverings have weathered to a beautiful mellow tint. On the porch is carved the family motto of the Handfords, Memorare—Novissima, with the date 1611, from which it may be assumed that at least the lower part of the porch was finished about that time, but it is very unlikely that more than a re-modelling of this part was carried out at that date. The plinth to the porch runs on from the house, and appears to be contemporary with it, and the two string-courses have been continued round without change of section, but the courses of masonry are not continuous, and the detail of the archway, together

with the primitive pilasters and entablature, points conclusively to a building date long subsequent to that of the house itself. The differences in the sections of the window mullions are also strongly marked, and there are two distinct types side by side; those to the oriel projecting from the upper part of the porch, and to the windows lighting the rooms over the hall, have the hollow section, both internally and externally, which is generally indicative of early work, though in the case of the large central mullion to the oriel a shallow sinking separates the two fillets. The hall windows beneath these, and the three-storeyed bay to the east of the porch, have the convex section which generally characterizes later work; it is thus evident that various re-buildings have resulted in no slight confusion of detail, but the harmony of the whole is undisturbed.

FIG. 182. WOOLAS HALL
From a sketch by Mr. W. CURTIS GREEN

The great hall, which is about 18 feet high, still retains a good screen with a gallery, receiving some of its light from the low four-light window above the porch archway. The chapel with its arched roof is at the top of the house, and is undoubtedly the successor of an earlier detached chapel.[1]

SNITTERTON HALL, DERBYSHIRE.

PLATE LXXXIX.

ONCE the manor house, but now a farmhouse, Snitterton Hall is situated in Darley Dale, not far from Matlock. The greater part of the existing house dates from the end of the sixteenth century. It is built of a warm-coloured sandstone in rather large blocks, the courses ranging from 8 to 14 inches in height, and the roofs are covered with stone slates with stone ridges. The back has been so much restored and modernized that it has no interest, but the long low south front—symmetrical, except that the front door is not exactly in the centre—with its mullioned casement windows, has suffered remarkably little. The battlemented parapet crowning this principal front may have been taken from the outer walls of the earlier manor house; the coping stones show signs of having been re-used, and they return along the flank walls of the wings and finish against the gable kneelers awkwardly; it is hardly likely that this early form of parapet would have been used above work so late in character as the doorway beneath, had it not been that masonry already wrought was available

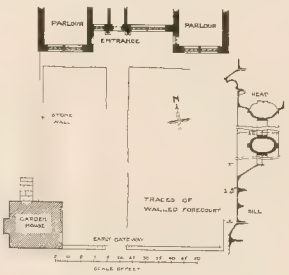


FIG. 183.—PLAN OF THE FRONT OF THE HOUSE AND LAY-OUT.

The outline plan (Fig. 183), showing the extent of the forecourt with a stone garden-house at the south-west angle, gives all that is now left of the old garden, but it lends credence to the seventeenth-century eulogy.[2] The interior of the house has been modernized and presents little of interest, except the panelling of late date in the south-east room.

[1] 'Old Worcestershire Houses.' W. Niven. 1873.

[2] "Farewell deare friend, farewell deare friend, I say,
Wilt thou go hence, leave Snitterton this day?
'Tis pity! house with gardens bright and faire
Should now grow wild, because thous't left no heir"
Elegy on the death of Captain Henry Milward, died 1681. Derbyshire Archæological and Natural History Society)

A younger branch of the family of Shirley originally owned the manor of Snitterton, and took its name. In the reign of Henry VI the heiress of Snitterton married William Sachevrell, and the manor was held by his descendants until early in the seventeenth century, when it passed to a younger branch of the Milwards of Dovedale. In 1681 a moiety of the manor, including the manor house, came through marriage to Charles Adderly.

Nothing remains of the chapel, but some of the wrought stones apparently from it were re-used in the building of the existing house.[1]

OXENDALE HALL, LANCASHIRE.

PLATE LXXXIX.

THE date 1656 and the initials L. R. D. cut in the stone lintel over the low doorway to the principal entrance of this house, mark its re-building by Lawrence Osbaldeston and Rosamund his wife. The exact extent of this re-building cannot now be determined, but the greater part of the house appears to date from at least a century earlier. Records of the manor in those days are not wanting, and towards the end of the fifteenth century Oxendale seems to have been separated from the manorial estate of Osbaldeston and given to a younger son of the Osbaldeston family.

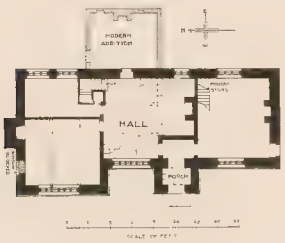


FIG. 184. GROUND FLOOR PLAN

The house is of long low proportions, built of small squared stones brought to irregular courses, many of the stones being no larger than bricks, whereas quite large blocks are used for the quoins; the roofs are covered with stone slates, and a distinctive character is imparted by the way in which the eaves are given considerable projection, and the gutter carried on bold simple-shaped stone corbels. From the plan (Fig. 184) it will be seen that the northern end is brought forward almost to a line with the porch; this gives a broad gable end which, like the three smaller gables seen on the front in the Plate, is finished with a stone coping and massive finial, rather remarkable for the little stone ball in the hollow of the coping at the apex. The windows have been much restored, and, as in other work in the district, the excessive recessing of the mullions—no less than 6½ inches from the fillet to the wall face—is noticeable. Although the windows in the gables are treated with importance, the rooms within do not seem to have been at any time more than attics, judging from the arrangement and condition of the roof timbers.

In spite of its considerable size, the house has rather the air of a large cottage than of a manor house; this is in no small measure attributable to the paved floor of the hall and porch, the threshold, and the path all being on the same level. The interior has been much altered, and all that remains of interest are the oak ceiling-beams and doors, and in the west room on the first floor some rather spirited plaster-work over the fireplace, with the initials L. R. D. and the date 1657 displayed; this, however, has been whitewashed so often that all the sharpness has gone.

In 1714 the property was bought by William Fox, a yeoman, and the initials of his descendant, W. F., with the date 1763, are still to be seen on the lead rain-water head on the north side of the porch.

[1] W. J. Andrews, F.S.A. Account of Snitterton Hall. *Derbyshire Advertiser and Journal*, Oct. 14, 1904.

Another house in the same county, much larger than Oxendale, but comparable with it as regards its reliance upon local stone and simple detail, is Clegg Hall, standing amidst the smoke of a manufacturing district, about two miles east of Rochdale. It is a square stone house with many gables and mullioned windows (Fig. 185), and in it are reflected the characteristics of the county which supplied both material and workmanship, honest strength being the dominant note.

FIG. 185. CLEGG HALL: GENERAL VIEW.

Occupying the site of an older, half-timber house, round which circulates one of Lancashire's quaintest legends,[1] the present house was built as late as 1620 by a member of the Asheton family, a clever lawyer of Rochdale, for his residence; it is now an inn, the commercial prosperity of the neighbourhood having made it no longer a desirable spot for a dwelling of importance.

Held by the Cleggs as early as the days of Stephen, the property passed by marriage in 1491 to the family of Belfield; from them in 1602 it came through marriage to the Ashetons, and in 1622 it became the property of the Haworths. After various exchanges it passed to the Fentons of Bamfield Hall, in whose family it has since remained.

HOGHTON TOWER, LANCASHIRE.

PLATE XC.

SITUATED midway between Preston and Blackburn, on the summit of a rock overlooking the river Darwen, Hoghton Tower is a rare example of the sixteenth-century quadrangular house still serving as a residence. The property was owned by the de Hoghton family as early as the reign of Stephen, and in the reign of Edward III licence was granted to enclose five hundred acres as a deer park, but it was not until 1561 that the present house was begun by Thomas Hoghton.

The comparison sometimes made between Hoghton Tower and Haddon Hall has little to support it, beyond the fact that both houses have two courtyards (Figs. 161 and 187), the outer one in each case being terraced, and both are stone built throughout. Very different is the history of their erection: while Haddon is the outcome of generations of builders, Hoghton Tower may practically be said to be the work of one period and one man: a period of equal interest in the evolution of social life in England as in that of architecture. Whatever may be the defensive merits of the site and of the outer gatehouse, there is little doubt that the aim of the builder was a dwelling, spacious, well lighted, and adequate to the needs of a generous hospitality. It seems likely indeed that battlements were used, as was so often the case, for their aesthetic value, and though the site may well have been regarded as impregnable—the approach on two sides being very steep—it is also true that builders in troublous times preferred a site on low ground secluded from view. Hoghton Tower is the conspicuous object in the landscape for miles around.

[1] *See* Roby's 'Traditions of Lancashire' for the story of the Clegg Hall boggart

It remains a disputed point whether the earlier manor house of the de Hoghtons occupied the site of the present building, or whether it was on lower ground, but although no traces of it exist, there seems no convincing reason for doubting the truth of the tradition that it was "formerly placed below the hill,

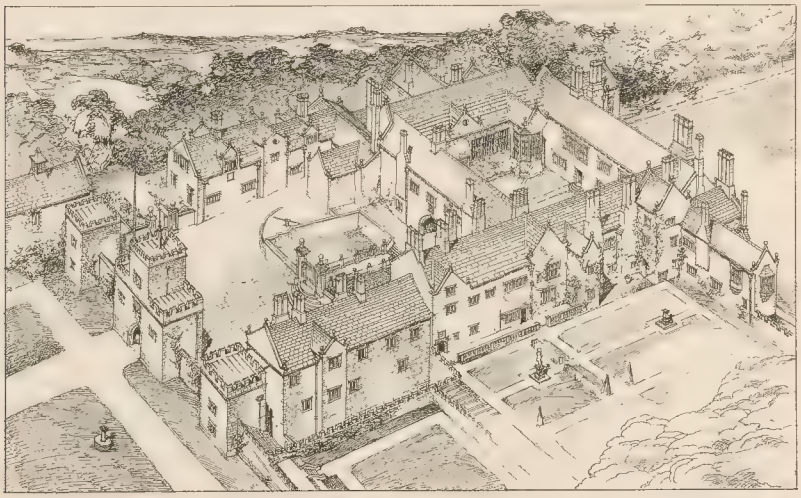


Fig. 186. HOGHTON TOWER. BIRD'S EYE VIEW FROM THE SOUTH WEST.

nere unto the water-side."[1] It is true that the doorways of both gatehouses are earlier in character than the rest of the house, but it must be remembered that fashion in building, and the new ideas of the Renaissance in art, which were already affecting so many of the larger buildings, did not penetrate to parts of Lancashire as early as to the Home Counties. With the exception of four pilasters and a rudimentary entablature occurring on the north side of the house, and the detail of the sculptured panel over the entrance gateway, there is no trace of foreign influence. Not only is the workmanship native, it was probably the product of its county. It is built entirely of free stone in large blocks, in fact, for the most part, of the rock on which it stands: the roofs are of a gray stone slate, which has weathered with rich brown tints, and the gables have stone copings and ball finials.

Fig. 187.—HOGHTON TOWER. GROUND FLOOR PLAN.
From a plan by Mr. R. D. Oliver.

The plan of the house and its outbuildings, set out on an axial line running due east and west, is given in Fig. 187; the lower courtyard is oblong, the upper approximately square, stone-flagged, and with the celebrated lead statue of William of Orange central with the entrance. The two courtyards are separated by a range of buildings, in the middle of which is a wide archway: surmounting it, according to some authorities, stood a lofty tower, which was destroyed

[1] Dr. Kuerden, a local antiquary writing towards the end of the seventeenth century.

by an explosion of gunpowder in 1643, when Hoghton was captured by the Roundheads.[1] The north side of the upper courtyard is taken up by the great hall, a magnificent apartment, T-shaped, owing to the two large oriel windows, measuring with the "screens" 54 feet long, and nearly 26 feet wide: the

FIG. 188.—SKETCH IN THE UPPER COURTYARD, LOOKING SOUTH

flat ceiling, divided into large compartments by beams and oak boarded throughout, is modern. The south side, looking into the courtyard, is entirely occupied by windows to within 7 feet of the floor: beneath the sills the walls are panelled in oak, elsewhere the unplastered masonry is exposed: on the west side is the fire-place, which was originally of an unusually large size. The way in which the oriel window on the courtyard side is brought square above the window heads, with a series of moulded corbel courses, to allow it to be covered with a simple gabled roof, as seen in the Plate, is one of the features for which Hoghton is well known to architects.

East of the courtyard are the suite of rooms and staircase known as "King James's": beyond, being at the north-east corner of the building, stood the chapel, so placed to secure the correct orientation: of this chapel nothing remains. The south side, in which a considerable amount of alteration and addition has been made, consists mostly of bedrooms. It was not until 1894, when a passage beneath the courtyard was cut through the solid rock, that there existed any communication between this and the north wing, except through the rooms in the connecting wing.

The windows throughout the house have stone mullions set deep in the walls, as at Snitterton (Fig. 183) and Woodsome Hall (Fig. 226). The hall windows are transomed, as are also the first floor windows in the upper courtyard, as seen in the sketch (Fig. 188). The proportion throughout is excellent, and the general effect of the exterior, two storeys in height and rather low, is one of strength and reticence. Its beauty must be sought in its essentials, and in the skilful handling of an irregular plan and broken elevations: an excellent idea of this is given in the bird's-eye view (Fig. 186), which indicates

[1] It is far more likely that the tower over the outer gatehouse was the one destroyed, and that it was re-built on a smaller scale in the eighteenth century, the straight joint in the masonry through the parapet on both sides, suggests a re-building or alteration there at some date.

not only the whole extent of the building, but also the walled garden to the south. No lavish hand has showered ornament or detail on it: in its quiet dignity it is worthy to be the home of one of Lancashire's oldest families, and in the architecture lies some expression of that family's foremost characteristic—loyalty to the truth as they conceived it. It is pre-eminently with the history of religious life in England that the de Hoghtons figure. Thomas Hoghton, the builder, suffered banishment and death in a foreign land for his adherence to the old faith. In later years, when the family had allied themselves to the cause of the Parliament against the King, Sir Richard de Hoghton was a leader of non-conformity, and his descendants followed in his footsteps.

It is probable that a good deal of interior decoration was carried out by Sir Richard de Hoghton in preparation for the visit of James I in 1617, celebrated by hospitality so magnificent and so lavish that the fortunes of the family suffered materially. It was probably in anticipation of the royal visit that the stable, partly within and partly outside the lower courtyard, was built. From 1710 until 1876 the house was abandoned as a dwelling, and the interior fell into serious disrepair. Fortunately, however, the structure remained intact; in 1862 the task of repairing was begun, and in 1876 Sir Charles de Hoghton made it his residence, and continued the work, which has been vigorously pursued by the present baronet, Sir James.

The dense woodland picturesquely described by old writers as the haunt of "Strange beests," which surrounded the Hoghton Tower of the sixteenth century, has given place to rich pasture land and model farms. From the upper courtyard the view through the archway of the gatehouse and extending to the open country beyond is especially fine.

LITTLE MORETON HALL, CHESHIRE.

PLATES XCI, XCII AND XCIII.

THIS timber-built quadrangular manor house, generally acknowledged to be the finest example of "black and white" work in England, stands on a level site, about three miles south-west of the interesting old town of Congleton. It was originally protected by a double moat, and it is still surrounded by a wide one, which adds not a little to its general effect.

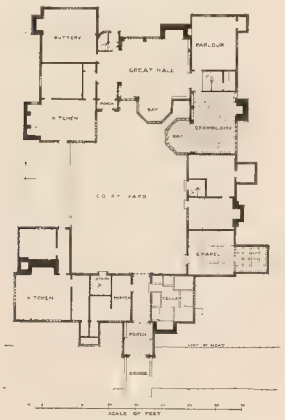


FIG. 189. -GROUND FLOOR PLAN.

The entrance across a stone bridge on the south side, and through the lofty gatehouse, gives access to a large courtyard, which is enclosed by buildings, except for a space of about twenty-eight feet on the west side, allowing of a view of the outlying country, and avoiding the chilly feeling that is so often experienced on entering an enclosed courtyard in this climate. The plan (Fig. 189) shows how irregular the whole house is, and no attempt at symmetry is apparent in any part. In the customary position, across the courtyard, facing the entrance, is the great hall with the kitchen and buttery at one end, and the with-drawing rooms at the other. The hall has an open-timbered roof carried by one strong central principal: the fireplace is in an unusual position, and it is doubtful whether there was ever a raised daïs. Porches at each end of the "screens" give some protection from draught: in the north porch is a newel staircase, leading to the rooms above the kitchens, and east of the hall is another staircase, giving access to the principal bedrooms. As

there are no connecting passages, it was necessary to provide no fewer than four separate staircases to obviate the disadvantages of passing through one room into another. The chapel is at the south end of the east wing, but can be entered only through a doorway from the courtyard: the sanctuary forms a

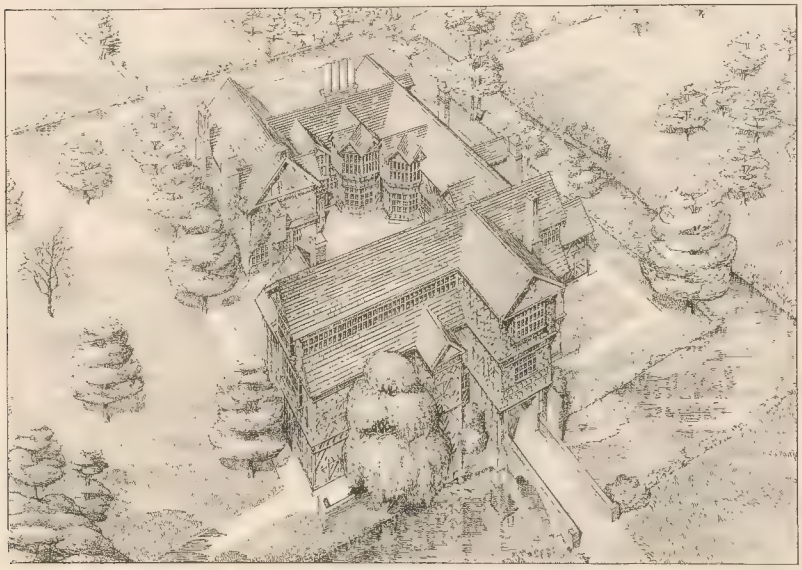


FIG. 100. LITTLE MORETON HALL. BIRD'S EYE VIEW FROM THE SOUTH-WEST

projection eastwards, and is carried up into the roof, whereas the nave, which is shut off from it by an oak screen, is only the height of the ground floor storey. It was once in a very ruinous state, and it now contains little detail of interest.

The whole house is of genuine timber construction, standing upon a plain stone plinth, the stone-covered roofs harmonizing perfectly with the fine colour of the oak work. Brick is visible only in the chimney-stacks, and it is regrettable that the lower parts of some of these have been painted in imitation of half-timber work, much to their detriment, and possibly covering up good red brickwork with diaper patterns worked in it, such as those still visible in the north-west stack. The timbers are for the most part straight, set upright and diagonally, with not too much of the patterned surface which is apt to pall in some houses in the county.

In the courtyard (Plate XCII) the overhanging porch and the two large bay windows make an extremely picturesque composition. Although the bay to the hall is set considerably away from the upper end, it almost touches that to the drawing-room, and the narrow space between the two is bridged over, giving access to a little room over the hall bay. These bays are roofed with six gables, and the rain water from them is shot through lead spouts to the cobbled pavement of the courtyard. Above the upper range of windows, carved in oak, are the words: God * is * al * in * al * thing * This * windows * where * made * by * William * Moreton * in * the * yeare * of * oure * Lorde * GOD 1[illegible] . . . Rycharde * Dale * Carpender * made * theis * windows * by * the * grac * of * God *. There is thus no

doubt as to the date of their erection, and it is not often that the name of the craftsman is so emphatically recorded. In the oak pendants a renaissance character is noticeable; otherwise the detail throughout is traditional, and the whole was doubtless carried out by Richard Dale and his fellow workers: some details of this oak work will be found on Plate XCIII, and other pieces of carved work in Figs. 191 and 192. All the original barge boards, which were doubtless richly carved, have been replaced by quite plain ones, and their loss is distinctly felt. In 1893 a careful restoration of the whole house was carried out, as it had fallen into a sad state of decay, and these barge boards, many window mullions, and most of the lead cames in the windows date from this time. There is great variety in the design of these leaded lights; where they had to be renewed the original patterns were closely followed, and they are of the greatest value in a house of this description, in which there is so much glass area, for they carry on the rich texture in a way that no other treatment can ever do: some of these patterns will be found on Plate CLXXX.

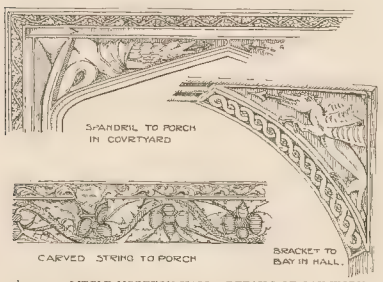


Fig. 191. LITTLE MORETON HALL. DETAILS OF OAK-WORK.

Internally the house has been robbed of much of its interest, but the with-drawing room retains its wainscoted walls and an oak ceiling with boldly moulded beams dividing it into rectangular compartments, in which smaller moulded beams are arranged in opposite directions in the alternate squares, as in ceilings at Samlesbury Hall, and at Lydiate Hall (Fig. 238). In the glazing of the large east window some pieces of stained glass are still preserved, depicting the arms of the Moretons, and the Breretons with whom they were connected by marriage (Figs. 193 and 194), as well as the rose and crown of the house of Lancaster.

The Moretons have held the property since the time of Henry III, but there seems to be no definite record of the date when they built the house. It is generally believed, however, that the bay windows bearing the date 1559, and the porch to the hall are additions to work that had been begun some twenty years before, probably on the site of a still earlier house. There is little doubt that the gatehouse supplants a smaller and earlier one: it overlaps the end of the east wing sufficiently for a connecting doorway to be formed on the first floor, but is otherwise detached from the house. West of its porch is a two-storeyed garde-robe, and beyond that another kitchen, which no doubt served guests who were accommodated on the upper floor of this block. Running the entire length of the top floor is a long gallery about 12 feet 6 inches wide, with continuous windows and open timbered roof. It is often stated that this gallery was added in 1602, when alterations were made to the house, and there is no doubt that some of its carving and the chimney-pieces date from about that time,[1] but the gables are wrought with pendants and carved

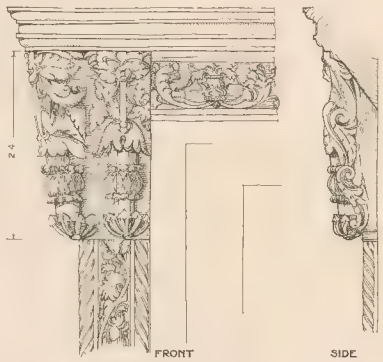


Fig. 192.—LITTLE MORETON HALL. DETAIL FROM PORCH TO GATEHOUSE

[1] The devices from the end of the gallery will be found in the 'Castle of Knowledge,' printed by Reynolde Wolfe, 1556

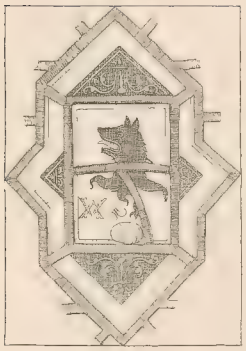


FIG. 193.—STAINED GLASS.

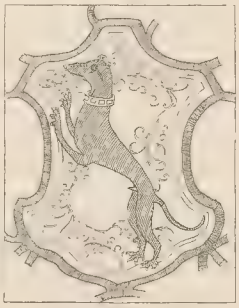


FIG. 194.—STAINED GLASS.

work, which appears to be exactly similar to that on the bay windows, and the staircase shows no sign of having been altered. The relation of this gatehouse to the whole building will be seen from the bird's-eye view (Fig. 190) which supplements the other illustrations, and gives an idea of the house as a whole. Little Moreton Hall, or Moreton Old Hall as it is sometimes called, stands for the last word in timber house construction: in spite of alterations, rebuildings, and restorations, it is still a surprisingly perfect and interesting building, admirable even in a county which can boast so much that is excellent in timber construction.

BORWICK HALL, LANCASHIRE.

PLATES XCIV, XCV, AND XCVI.

IN spite of the neglect that year by year is making surer inroads, there are few houses in the north of England of greater interest than this, both architecturally and historically. As far back as 1166 one "Patricius de Berwyk," knight, was living at Borwick, no doubt a fortified dwelling occupying the site of the existing house or near by it. In 1500 the manor was held by Thomas Whyttington, and in 1511 it had passed to John Whyttington. Of the house of these times nothing seems to be known, but the reputed re-builder of the house, Sir Robert Bindlosse, died in 1594, seized of the manor of Borwick. Although there are no traces of the earlier building above ground, it is more than likely that the massive tower perpetuates a feature, which in the form of a pele tower for defence against the raids of Border Chiefs, had existed on the site for centuries.

The front of the house, approached by a broad terrace with stone balustrade of later date, faces nearly due south, and its extent is seen from the plan (Fig. 195). The whole of the walling is built of stone, apparently rubble, with dressed stone quoins, covered everywhere externally with roughcast, except on the parapets and plinth, which in common with the windows, gable kneelers, copings and chimney-stacks, are of wrought stone. The tower, which stands on the face of the main front, forms an integral part of the house, giving it an air of great solidity, and defeating any attempt at symmetry: it is not square, but measures 26 feet 6 inches east to west and 34 feet 3 inches north to south at the top inside the parapet. The roofs, now covered with green slate and stone ridges, were in all probability originally covered with thick stone slates, as may still be seen on the parts east and north of the tower. The elevations and

FIG. 195.—GROUND FLOOR PLAN. From a plan by MR. F. H. SWINDELLS.

details on Plate XCV give an idea of the sterling character of the work, which externally has withstood the test of exposure to the weather remarkably well.

The porch is entered through a circular arch, the joints of the voussoirs—for no apparent reason—not radiating to the centre, and the label being stopped well above the springing with good effect. A curious error in the setting-out seems to have placed this arch two inches out of the centre of the porch, and what might have been a serious mistake was turned to good account a few feet higher up by corbelling out the wall on one side, as seen on the Plates. The arms of the Marton family, the present owners, who came into possession in 1854, occupy a prominent place on this porch. The hall measures about 23 feet 6 inches wide, 30 feet long, and 11 feet 6 inches high: it is lighted by three windows, one of four lights in the centre and a two-light on each side with very deep reveals: the walls are panelled nearly to the ceiling, and despite neglect and decay it is a most impressive room. Over the fireplace were the arms of Bindloss impaling West,[1] and beneath the names **Byndloss West**, but these have given place to the stag and motto of the Martons. A panelled staircase leads to the drawing-room over the hall, but this has been modernized. In the upper storey are several small rooms, in one of which Clarendon is said to have written part of his "History of the Great Rebellion," and there was an oratory and the inevitable priest's hiding hole, but the interior no longer contains much of interest in the way of fittings, and all the stained glass has perished. The very curious termination to the stone stairs is shown in Fig. 197, consisting of twelve small pillars supporting a slab, on the edge of which is sculptured in relief **Alexander Brinsmead . Mason, 1595,** setting at rest for all time the question of date, and hinting at a desire on the master-mason's part to convince the world that he was not behindhand in undertaking such a simple thing as a classic column.

Fig. 196.—BORWICK HALL. A GABLE END WITH CHIMNEY-STACKS

At the north-east angle of the house are ruined walls and mullioned windows, but little is known of them and, although they suggest a chapel, they can scarcely be the remains of one, for it is recorded that Sir Robert Bindloss in 1629 built a chapel on the green close to the house, and that it stood as late as 1720. The east side of the house (Plate XCV), with its lofty chimneys, two of them corbelled out, is one of the most impressive parts of the whole, but behind the main building is a wing projecting northwards, and facing this, the picturesque part seen on Plate XCVI, with a timber gallery approached from the ground by a short flight of stone steps. The stone roofs here are overgrown with ferns and moss to an extraordinary extent. Here is seen one of the many instances that abound in this house of stone chimney-stacks set diagonally on each side of the smaller gables, and grouping finely with the central finial (Fig. 196).

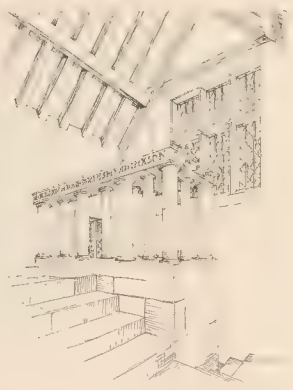


Fig. 197 BORWICK HALL. THE TOP OF THE PRINCIPAL STAIRCASE

The gatehouse (Fig. 198) stands at right angles to the front of the house and facing the main road: it is now occupied by a caretaker, and with the east wing represents the whole of the inhabited portion. Somewhat later in character, it bears the date

[1] The second wife of Sir Francis Bindloss, M.P. for Lancaster in 1628, was Cecilia, daughter of Thomas West, Lord de la Warr.

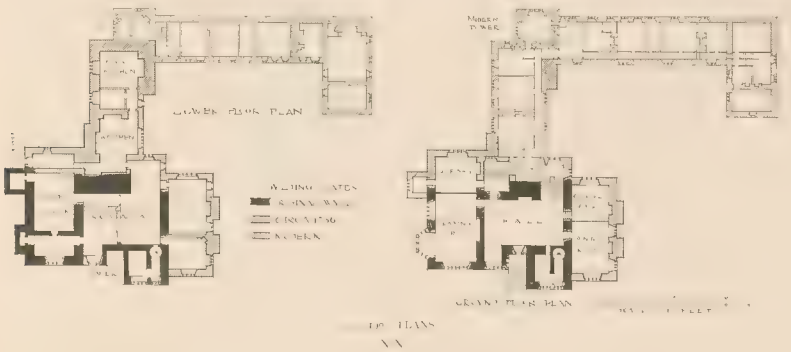
1650, having been built by the last male Bindloss, Sir Robert, whose initials with those of his wife, Rebecca, are carved on a panel over the archway. The simple lines of the stone and roughcast structure accord well with those of the house beyond, and it forms a fitting approach. Adjoining it are extensive outbuildings, believed to have been built to shelter the packhorses on their way to and from London, the Bindlosses having been wealthy Kendal merchants, and they are further traditionally stated to have quartered the soldiers of King Charles II six days before his disastrous defeat at Worcester.

FIG. 108. THE GATEHOUSE FROM THE ROAD

LEVENS HALL, WESTMORLAND.

PLATE XCVII.

THIS fine house, situated near Kendal, is one of the most famed in the north of England, not only for its varied association with historical personages of note through many centuries, but also on account of its structural development and its architectural excellence. It is sufficient here to mention that the "Lefuenes" of the Domesday Survey undoubtedly refers to the structure occupying the site on which the present house stands, and it is known from the original deed, still at Levens, that about 1170 William de Lancaster granted Levens to Norman de Redeman, in whose family it remained for rather more than three hundred years. Although to all outward appearances little of this early building is left, there is sufficient to point to the probable development of the plan, and to vest it with an interest peculiarly its own. The preservation of a vaulted cellar lends considerable support to the supposition that this building was originally one of the pele towers or fortified manor houses from which many of the large houses of the Border country, such as Sizergh near by, have without doubt grown.



The present hall (Fig. 199) seems to have been the hall of this early house as regards at least its four walls, the floor being at a lower level. The entrance would have been in the end wall, probably in the part now covered by the tower, which may have been erected subsequently, but still in ancient times, as a protection to it. West of the tower was no doubt the original position of the kitchen and offices. Eastward of the hall is the vaulted cellar, which always formed the lowermost chamber of the pele tower; it is altogether about 40 feet long by 17½ feet wide, and is divided into two by a cross wall in which a characteristic stone arched head remains over a doorway: on the east wall is a projection which doubtless formed a garde-robe. The circular stone staircase no longer exists, but this is probably to be accounted for by the destruction of the south wall, in which it would have been placed, when the drawing-room above was lengthened in later times. It is not possible now to determine the extent of the earlier house, but walls of outbuildings discovered in various parts of the garden show that much destruction preceded the re-buildings of later times.

Fig. 200. LEVENS HALL. THE HOUSE AND GARDEN FROM THE EAST.

The walls are built of rubble without plinth, set-offs, or string-course, and completely roughcasted, the absence of quoin stones, which are of such value at Borwick Hall (Plate XCIV), being noticeable. At the end of the fifteenth century, Levens was sold to Alan Bellingham, a member of a powerful family who already owned other estates in Westmorland and Northumberland. Allusion to his social disposition, combined with martial instinct, is quaintly expressed in the rhyme introduced in the scroll round the coat of arms in one of the windows: **Amicus amico Alanus belliger belligero Bellinghamus**. This new owner seems to have remained content with the severely simple house as he found it,[1] for the grim tower stood unchanged till a great grandson, Sir James Bellingham, who was knighted by King James at Durham in 1603, undertook such extensive alterations that the outward appearance of the house was entirely changed. His alterations can be traced without much difficulty. His initials **J.B.**, with the date 1586, occur on the carved chimney-piece of the dining-room, and the same initials, with the date

Fig. 201.—LEVENS HALL. PART OF THE WEST SIDE OF THE HOUSE.

[1] It is probable that Levens was not used as a residence by the Bellinghams until the time of Alan's great-grandson, Sir James. The last two or three members of the Redeman family to own Levens were not apparently men of much note, and it is likely that during the fifteenth and early sixteenth century the place was neglected

1595, appear on that in the drawing-room, showing that the work of transformation was spread over a number of years. The combined initials of Sir James and his wife Agnes occur as I. B. A. 1617, in a piece of oak carving in the hall above some panelling which can be recognized as belonging to the old screen. The mullioned windows throughout the building, with the exception of a few later ones, are insertions of this period, and as security from attack was a less urgent matter, in view of the comparatively peaceful state of the country, and glass more readily obtainable, they are large, and admit plenty of light. The altered ideas of comfort in the living rooms and privacy in the sleeping apartments called for additional accommodation, which was partly obtained by introducing a floor in the height of the old hall, so as to form a banqueting room, with a suite of bedrooms above. The present drawing-room was the withdrawing-room or solar of the earlier house, and an extension gave the library. At the other end of the hall is a room which seems to have been appropriated by Sir James as the family dining-room; adjoining this is the "Chapel-room," which may take its name from a former domestic chapel possibly situated in this part of the house.

Fig. 202. STAINED GLASS.

The exterior of the house as remodelled is marked by extreme simplicity. While deliberate design is less apparent than at Borwick Hall, it is nevertheless reared in the same bold uncompromising spirit; and especially is this apparent in the gabled wing west of the tower, only here the chimney-stacks rise direct from the ground (Fig. 201), whereas on the east side of Borwick they are corbelled out (Plate XCV). Both houses now have slate-covered roofs, and both can show a fine array of chimney-stacks, some circular rough-casted, and others square, set diagonally. The broad expanses of rough-cast wall surface are relieved only by the stone dressings to the windows and parapets; in fact the contrast between the plainness of the exterior and the magnificence of the interior decoration is one of the strongly marked characteristics of Levens.

Plaster ceilings, oak panelling, richly carved chimney-pieces and Spanish leather hangings, are all of the finest. Some original glass is left, mostly heraldic in design, of the character shown in the fine piece depicting the arms of Sir James Bellingham, reproduced in Fig. 202.

The last of the Bellinghams of Levens was an Alan, as the first had been. About 1690 Colonel James Grahme, brother of Sir Richard Grahme of Netherby, afterwards Viscount Preston, purchased Levens, and shortly afterwards remedied the inconvenience which hitherto must have been experienced in reaching the upper rooms, by erecting an entirely new oak staircase, and at the same time remodelling the entrance doorway with its steps. On the rain-water heads on this front I. G. D. 1692 may be seen, referring to James and Dorothy Grahme, his wife, a daughter of William, Earl of Berkshire. Their only surviving child and heiress married her first cousin, Henry Howard, fourth Earl of Berkshire, who succeeded to Levens in 1722, and their only surviving daughter married Richard Bagot, brother of the first Lord Bagot, who assumed the name of Howard, and the house thus came into the family of the present owner, Colonel Josceline Bagot.

Later additions to the house since Grahme's time comprise a suite of bedrooms over the kitchens built by the Bellinghams, and a long range of buildings at right angles to these known as the "White end." The latest addition of all is the tower at the south-east angle, just visible in Fig. 200, which was erected by the Hon. Fulke Greville-Howard, and it is from its windows that the finest views

of the celebrated gardens are to be obtained. These gardens were laid out early in the reign of William and Mary for Colonel Grahme by Monsieur Beaumont, a French gardener of distinction, who is described on a contemporary portrait as "gardener to King James II and to Colonel James Grahme," and he is said to have laid out the gardens "at Hampton Court and at Levens." It is certain that there is no finer example of topiary work on a large scale in this country than is to be found in these extensive gardens.[1]

Fig. 203.—KENDAL, WESTMORLAND. SKETCH OF AN OLD HOUSE.

In the stone built town of Kendal, the old house, of which a sketch is given in Fig. 203, is of particular interest, as it has been so little altered externally, and shows in its simple lines, and in the massive proportions of its chimney-stacks, how methods traditional in the locality were applicable equally to the humble dwelling and to the houses of the noble, amongst which Levens stands out so forcibly.

LOSELEY MANOR HOUSE, SURREY.

PLATE XCVIII

BEAUTIFULLY situated about three miles south-west of Guildford, this stone-built house, even in its present curtailed condition, is a valuable example of the architecture of its period.

The manor of Loseley in 1515 became the property of Sir Christopher More, who was Sheriff of Surrey and Sussex in 1533 and again in 1540. In 1533 he was knighted, and the same year he obtained licence to impark two hundred acres of land. In the grounds there are traces of a moat, which probably surrounded an earlier house doubtless the residence of Sir Christopher, as it had been that of his predecessors. He died in 1549, and in 1562 his son, Sir William More, began—rather to the north of the site of the earlier house—the central block of what was probably intended to be a quadrangular house, or at any rate one with wings surrounding three sides of a courtyard. This block was finished in 1568, and Queen Elizabeth was entertained here on three occasions. In 1576 Sir William was knighted, and he died in 1600. His son, Sir George, carried on the building and added a west wing of considerable projection, containing the long gallery and chapel. This wing, however, being in a dilapidated condition was pulled down in 1826, but its design is preserved in an interesting old view of the house. The block which is still standing faces north, and is built for the most part of local stone, the walling of small rubble, and the dressings of a lighter coloured stone, but all gray in tone. The roofs are now covered with slates, and the tops of the brick stacks have been re-built. The south front has been much altered, and an east wing containing kitchen and offices was built in 1863.

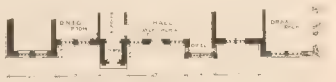


Fig. 204.—PLAN SHOWING PROJECTIONS OF PRINCIPAL FRONT

The main approach was originally on the south side, where the avenue and a portion of the moat are still to be seen. But this has been changed, and the principal entrance is now in the centre of the north front, where a late renaissance doorway has been built into the earlier wall. An outline plan of

[1] Illustrated and described in 'Formal Gardens in England and Scotland.' H. Inigo Triggs 1902

this front is seen in Fig. 204, which also indicates the position of the hall. The floor of the oriel is raised, and the sill of the window brought down; otherwise the windows in both side walls are high above the floor, as was usual; a detail of one is given in Fig. 205. Beneath the central window a fireplace has been inserted, blocking it internally, but this is not easy to discern from the exterior. The arch opening into the oriel was evidently remodelled in the eighteenth century, and at the same time the angle piers were treated as pilasters externally, and the capitals and bases visible on the Plate added in a puerile attempt to rob it of its breadth and simplicity.

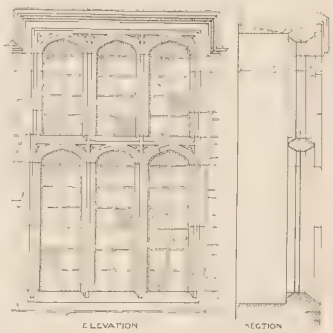


Fig. 205. DETAIL OF WINDOWS FROM PRINCIPAL FRONT.

The hall has been considerably modernized, its original paving taken up and the ceiling "restored," but in the wainscot some painted panels,[1] about 1 foot 6 inches high, have been inserted, on one of which is seen a monogram of the letters H. K. P., for Henry VIII and Katharine Parr (Fig. 206), evidently executed in the reign of Henry VIII, and probably by an Italian artist. The rebus of the More family, as well as their arms, are freely introduced in the interior decoration of the house, and the arms figure in the glass of the hall oriel, with the date 1568. The plaster ceilings of the withdrawing-room and two rooms on the first floor, are of beautiful design and workmanship, and in remarkably good preservation. In the withdrawing-room is a very handsome chimney-piece carried out in hard chalk. This, in common with most of the internal woodwork, is of later date than the house, and shows strong Renaissance feeling.

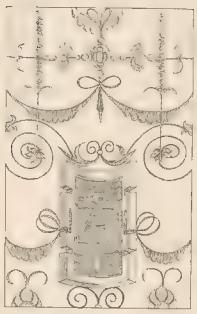


Fig. 206 PAINTED PANEL WITH MONOGRAM OF HENRY VIII AND KATHARINE PARR.

Loseley remained in the possession of the More family until late in the seventeenth century, when it came through marriage to Sir Thomas Molyneux. After continuing in the Molyneux family for several generations, it has recently changed hands.

PITCHFORD HALL, SHROPSHIRE.

PLATE XCIX.

ABOUT six miles south-east of Shrewsbury is the village of Pitchford, and in a pleasant situation stands this beautiful half-timber house, dating for the most part from the early years of the sixteenth century, and at one time surrounded by a moat. It has been much altered from time to time, and extended towards the west in modern days, but the parts of the original structure still remaining are shown on the plan (Fig. 208). The deep projecting wings to the south of the main block originally formed the entrance court, and this was enclosed by a wall about 1760, when sash windows were inserted throughout the house. The approach has long since been from the other side through a porch facing north. The west wing, where the kitchen is situated, though of the same character as the main block, was built at a later date, and this part has been to a large extent re-built under the late George Devey, who succeeded in obliterating much that was inharmonious.

[1] Introduction to Kempe's Loseley MSS.

The long low lines of the main building, the broad expanse of roofs covered with stone slates, the excellent timber detail, and the fine brick chimney-stacks, combine to make a beautiful whole,

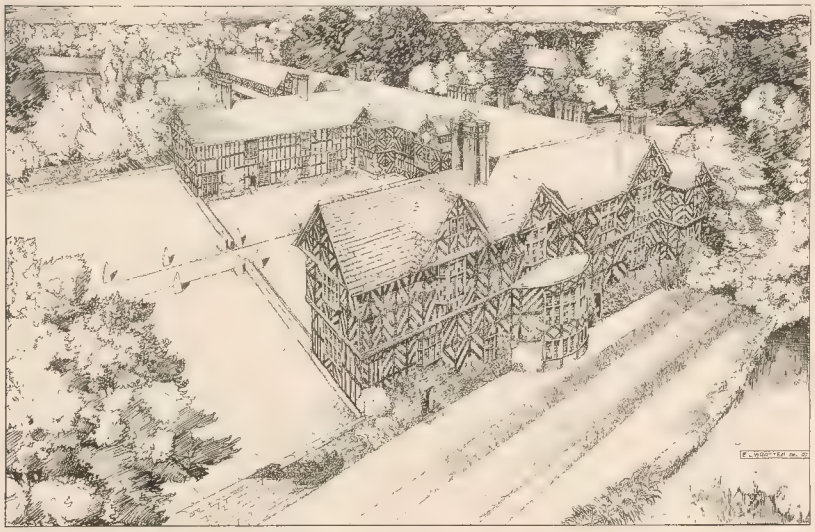


Fig. 207. PITCHFORD HALL. BIRD'S EYE VIEW FROM THE SOUTH-EAST.

and without doubt it is one of the best examples of sixteenth-century half-timber construction in a county rich in such work. The bird's-eye view (Fig. 207) gives a general idea of the whole extent of the house and its setting. The clock turret in the centre of the south front is later than the porch below, and the large bay window to the withdrawing-room, seen in the foreground, was an eighteenth-century addition. The interior is distinguished by its oak-panelled rooms and fine chimney-pieces, but there is little left of the original panelling or decoration as it left the hands of the sixteenth-century craftsmen.

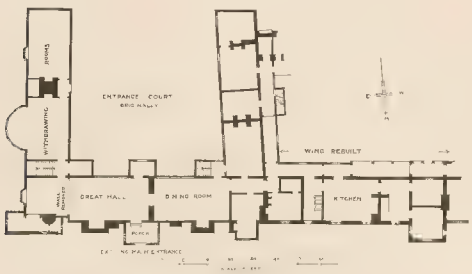


Fig. 208. PITCHFORD HALL. GROUND FLOOR PLAN.
From a drawing by Mr. W. H. Godfrey.

The early owners of the manor were the de Pitchfords, from whom the property received its name, but the family with whom it is closely associated, and who owned it for thirteen generations, was that of Ottley. In 1473 Thomas Ottley bought the estate; he died in 1485, and it is possible that the oldest parts of the existing house are his work, but the main part is believed to have been built by his son William, Sheriff of the County in 1499 and again in 1513. A later Ottley, Sir Francis,

a distinguished Royalist, was Governor of Shrewsbury in the Civil War. In 1807, on the death of the last of the line, Pitchford became the property of Lord Liverpool: through marriage it eventually passed into the possession of Lieut.-Colonel C. J. Cotes, the present owner.

RUMWOOD COURT, LANGLEY, KENT.

PLATE XCIX*.

A FEW miles south-east of Maidstone is this half-timber house, built at the end of the sixteenth century and worthy of inclusion amongst the most notable in the county. The principal or east front is seen in the Plate as it was in its uncared-for days, for it was not only allowed to fall into the most pitiable state of disrepair, but the house was actually reduced in size by the demolition of the whole of the southern end, which originally broke forward with a gable corresponding to that at the north end. As restored for the present owner, Mr. W. S. Foster, since this photograph was taken, the sixteenth-century work has suffered no appreciable loss externally, and the silvery gray of the oak still tells of centuries of exposure. By the re-building of the southern end, which places the porch approximately central again between the two wings, and eliminates the ugly line of the hipped roof, the house has recovered something of the mass and dignity which its original builders intended it to have: the one regrettable alteration is the re-building and enlarging of the brick chimney-stack which rises above the main roof. Windows at one time blocked have been opened in every direction, and a formal garden laid out where nature had run riot. A delightful feature both internally and externally, is the continuation the full width of the gable end, of the range of lights above the transom of the bay window, and that of the oriel on the first floor: these lights are shown plastered over on the Plate, but they are now glazed. There is much massive oak work in this house, wrought in many places with delicate detail: the solid door frames in particular are good of their kind with the mouldings finished above stops of good design: one of them is included on Plate CLXXV.

Not far from Rumwood Court is the very interesting timber-built house known as Synyards, erected for his dwelling by an iron-master. From it the carved spandrils to a stone chimney-piece shown on Plate CLXV are taken. There are few houses of the period in this district, large or small, which cannot show good stone chimney-pieces with spandrils delightfully carved by the native craftsmen.

WHARF HOUSE, WALLINGFORD, BERKSHIRE.

PLATE C

QUITE near the church of St. Leonard, and almost on the banks of the Thames, stands this interesting house; it appears to have been built in the first half of the sixteenth century, but little is recorded either of its erection or of its subsequent history. The manor of Wallingford was vested in the Crown until the time of Henry VIII, when that monarch granted it to Wolsey for the use of Cardinal's, afterwards Christ Church College, Oxford, but on Wolsey's disgrace the manor was annexed to Ewelme in Oxfordshire, and afterwards given by James I to Prince Charles.[1] The river front has been spoilt, but the garden front (Fig. 209), shown in detail on the Plate, has scarcely been touched, and its good composition and the combination of several materials merit its inclusion in this work. The plan of the main block is a simple rectangle without wings or projections of any sort except

[1] E. W. Brayley, and J. Britton. 'The Beauties of England and Wales,' 1801

the two bay windows, to which much of the character of the house is due. At the north end it communicates with a large granary and malt house, and no doubt the kitchen and offices were situated in this part. The walls are covered with roughcast, and it is still possible to make out most of the patterns formed in it: they are very varied, and all of such simple shapes as could be carried out with the help of thin wood templates by the local "playsterer." Stone is used for the windows and parapets, while the plinth is formed of unsquared flint: the barge boards to the gables which run into the main tiled roof have apparently been renewed.

FIG. 209. WHARF HOUSE, WALLINGFORD. THE GARDEN FRONT.

At the south end a fine chimney-stack in red brick rises from the ground level, balanced above the roof by a similar one at the other end, with the three shafts nicely disposed. The stone chimney-piece in the south room is the best piece of internal detail contemporary with the house to be now seen: it is the exterior that is so full of suggestion and so charming in its subdued colouring.

ARRETON MANOR HOUSE, ISLE OF WIGHT.

PLATE CI.

ON high ground at the foot of green downs, and not far from Newport, stands this long low house with projecting wings and central porch, built of a warm-coloured local stone: the masonry is unsquared rubble with large quoins, and the roofs are covered with tiles, the chimney-stacks being of red brick.

The manor was long one of the possessions of the abbey of Quarr, and at the dissolution of that monastery in 1547 it became the property of the Crown, and remained so until the reign of James I, when it was bought by Sir Levinus Bennet. Whether any buildings stood on the site at the time of his purchase is not recorded, but there is no reason to doubt that he was the builder of the existing house. On the projecting porch the date 1639 is cut in the stonework over the entrance: this doubtless records the date of certain alterations to the interior, as there is no sign of the porch having been added, and the inner door is of the same date as the house. The west wing, as indicated on the plan (Fig. 210), is an addition made in comparatively recent years.

The original lay-out can still be traced, but the stone wall to the forecourt has been lowered, and the gates are gone. The hall retains a good stone fireplace, and there are

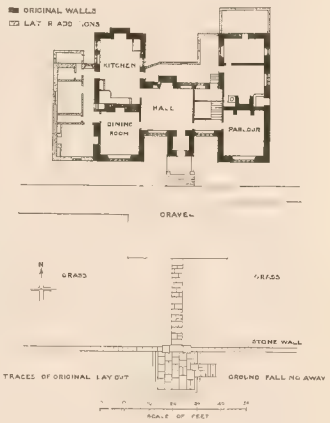


FIG. 210. PLAN OF HOUSE AND LAY-OUT.
Based on a plan by MR. PERCY G. STONE.

two carved chimney-pieces of much interest, one in a room adjoining the hall, the other in the room above it. It is evident that much of the panelling has been altered and adapted to its present position.

Arreton was bought from Sir Levinus Bennet's son by Lord Culpepper, Governor of the Island from 1660 to 1667, and thus in the joyous days of the Restoration must often have been the setting for gaiety and revel. By his marriage with Lord Culpepper's daughter, Lord Fairfax of Leeds Castle, Kent, acquired the property, which has since remained in the Wykeham-Martyn family.

YAVERLAND MANOR HOUSE, ISLE OF WIGHT.

PLATE CI.

AT the upper end of the village of Yaverland, about midway between Sandown and Bembridge, and rare in the beauty of its approach, stands the manor house, facing due south, a comely building of gray stone, with red tiled roofs and red brick chimney-stacks.

The manor was owned by the de Aula family from early times until the reign of Edward I, when marriage with its heiress brought Yaverland to the Russells, who retained possession of it until 1439, when it came through marriage to Stephen Hatfield. In 1553 German Richards, a wealthy brewer of Brading and a retainer of the Earl of Lincoln, by whom he was made Vice-Admiral of the Island, bought the property, and it remained in the possession of his family until the middle of the eighteenth century.

FIG. 211.—VIEW FROM THE NORTH WEST
From a sketch by WM. TWOPENY.

There seems to be no trace of the dwelling of the early lords of the manor, and the present house was probably built by German Richards in the latter half of the sixteenth century. It consists of a main block with two projecting wings, but it has no porch and thus remains the "only instance in the Island of a house of good proportion without the appendage of a projecting porch."[1] In the sketch reproduced in Fig. 211 the disposition of gables and lofty chimney-stacks on the back and sides of the house can be seen. The hall was once panelled all round, but it has been divided up, and the fireplace hidden. The staircase, arranged round a small open well hole, the flights being very short, is the most interesting part of the interior, and from the arrangement of the mullioned windows in the projection which contains it, seen in the sketch, appears to be contemporary with the house, but over the archway leading to it occur the initials I. E. R. and the date 1620 amongst carving of the usual grotesque style of the period. A good wrought-iron hinge from a door on the first floor is given on Plate CLXXVII.

The church stands close to the west end of the house, the end of the chancel being just visible in the Plate. In the garden are traces of the old "Pleasaunce," and the setting of the house accords well with its restful lines.

[1] 'Architectural Antiquities of the Isle of Wight.' Percy G. Stone.

HOUSE AT CHIDDINGSTONE, KENT.

PLATE CII

THIS timber built house stands in the main road immediately facing the church, and it appears to have "originally been but part of a range of buildings of similar character extending eastward, of which some portions still remain."[1] Of the three gables facing the street the central one is brought forward on two oak posts and forms an open porch; the other two overhang considerably, and the westernmost one has a bay window on the ground floor, and over it an oriel nicely arranged beneath the overhanging gable. The eastern gable has lost its wide-spreading bay, and a small rectangular one, evidently modern, has been inserted, as indicated on the outline plan of the front (Fig. 213). The whole of the roof surface is covered with red tiles, and the chimney-stack is a good plain one, typical of the district. The oak timbers rise from a brick plinth, but the fall in the level of the road makes it deeper beneath the original bay window, and so stone is introduced there with good effect (Fig. 212). The detail of the oakwork is vigorous, and tells of a date at the end of the sixteenth century, if not rather later, but there appear to be no records of its erection or of any history connected with its owners.

FIG. 212.—DETAIL OF BAY WINDOW

FIG. 213.—OUTLINE PLAN OF FRONT TO THE STREET

DOUGHTON MANOR HOUSE, GLOUCESTERSHIRE.

PLATES CIII AND CIV

ABOUT a mile and a half south of Tetbury stands the old manor house of Doughton, a large stone building with many gables, the greater part of the walling being covered with rough-cast. The plan (Fig. 214) shows that it consists of a central block with wings, which are not quite symmetrical; in both material and design the house presents much that is characteristic of late sixteenth-century work in Gloucestershire. The arrangement of the east wing is unusual, with its narrow passage-way behind the fireplace, and it occasioned the interesting roof treatment which can be seen on Plate CIII. Externally the house has suffered very little, and age has

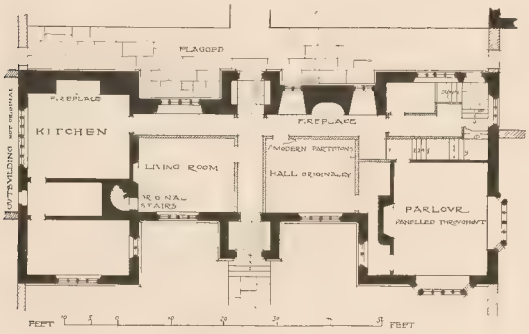


FIG. 214.—GROUND FLOOR PLAN

[1] "Analysis of Ancient Domestic Architecture," vol. i. 1861. F. I. Dollman.

given beautiful tints to its sombre gray walls and roofs. Although the gardens have been left to their fate, it is easy to trace the lay-out, and down the centre of the walled garden to the south of the house a flagged path still leads to an arbour and a gazebo at the south-west angle, as shown on the block plan (Fig. 217).

The manor was a subsidiary manor of Tetbury, and as early as the reign of Richard II it belonged to the family of Stonore; in 1496 it was granted in dower to Elizabeth of York, the wife of Henry VII. After that it again changed hands, and in 1591 was bought from Thomas Cripps of Barracombe, Wiltshire, by John and Edward Seed: judging by its character it must have been about this time that the house was built. But it is with the Talboys family that Doughton is usually associated, and several writers ascribe the building of the house to Richard Talboys, who bought the manor in 1627. He was a descendant of the Talboys of Whiston, Wiltshire, and in the Visitation of Gloucestershire in 1623, is described as "of Tedbury."[1] He was High Sheriff for the county in 1653, and died at the age of eighty-seven in 1663; the date 1641 on the gate-piers to the principal approach probably records their erection by him. The property remained in the Talboys family until 1818; it has since been used as a farmhouse, and has been very much altered inside, the hall, which was the full width of the main block, having been divided up and its fireplace rendered useless. The newel staircase still remains, but an oak one of later date makes a more suitable approach to the spacious rooms on the upper floors.

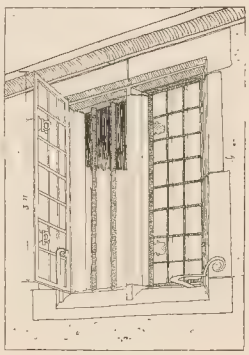


Fig. 215.—WINDOW WITH ORIGINAL CASEMENTS AND FITTINGS.

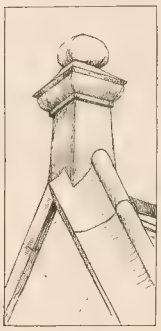


Fig. 216.—STONE FINIAL

Most of the gables retain their stone copings and finials (Fig. 216), and the windows with hollow chamfered mullions, but in all cases without transoms, are well proportioned (Fig. 215): the original wrought-iron casements with stays and fasteners can still be seen in several, and they are of simple but good design. One of the fasteners is given to a large scale on Plate CLXXVIII: the handiwork of local smiths, it is no less evident here than in many a Tudor house, that no detail, however trifling, was considered too insignificant to be thought out with care and wrought with feeling for the material. Several of the rooms contain fine panelling, mantel-pieces and friezes. The parlour and the room over it are both panelled in oak from floor to ceiling; the latter in particular shows good detail in its overmantel and in the carved oak frieze which runs all round the room. The bay window on the east side of this room, seen on Plate CIV, is blocked up internally, but the floor of the other one is raised one shallow step in height and panelled beneath the window sills with admirable effect.

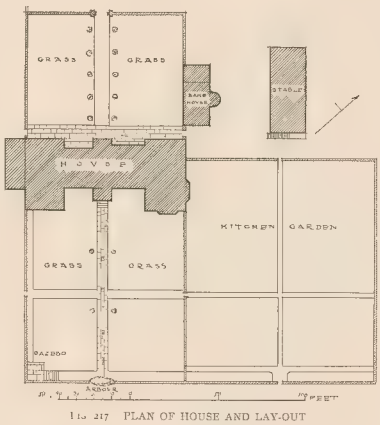


Fig. 217 PLAN OF HOUSE AND LAY-OUT

THE "COURT HOUSE" PAINSWICK, GLOUCESTERSHIRE.

PLATE CIV.

THIS house, which since 1680 has been called the "Court House," and has consequently been confused with the ancient Court House (historic as being the home of John Talbot, first Earl of Shrewsbury[1]), was built about 1595 by Thomas Gardiner, a wealthy mercer of Painswick. He did not long enjoy it, however, for between the years 1608 and 1615 it was bought by Dr. John Seaman, afterwards Chancellor for the county, who made it his home and added the south wing with its oriel window. In 1635 his son's widow married a Mr. John Trye, and they were in residence here at the time when Charles I is said to have stayed in Painswick and held a court—according to tradition in this house—but in all probability at the Manor Lodge, which had become the residence of the lords of the manor.[2]

The house is built of the local stone for which Painswick is noted: there is but little external detail, the peculiar qualities of this Cotswold type of house depending rather upon good massing and proportion, than upon carving or enrichment not needed to emphasize structural members. "It was a thoroughly common sense style of building, based on tradition handed down through generations of village craftsmen, and it remained without change for nearly a century."[3] Above the roofs with their stone ridges, the chimney-stacks are clustered wherever possible into groups of three or four, with shafts set diagonally and built separately, but united at the top by a simple moulded capping. In many respects the "Court House" is an excellent example of much that is best in the delightfully quiet and homely work for which this district, which happily has never lost its traditions, is famous.

THE LEY, WEOBLEY, HEREFORDSHIRE.

PLATES CV AND CVI.

ABOUT half a mile from the village of Weobley stands this half-timber house, with its many gables, carved beams, simple plaster work, and diamond paned windows, much as when built in the sixteenth century.

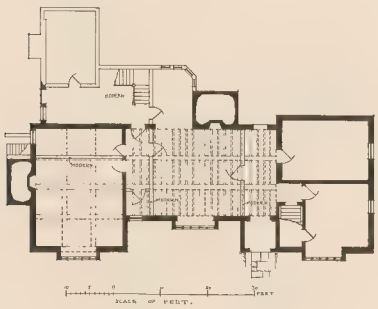


FIG. 218 GROUND FLOOR PLAN.
From a plan by MR. HENRY TANNER, J. V.

From the plan of the house (Fig. 218) it will be seen that the wings balance one another, but the porch retains the early position leading direct into the "screens" at the end of the hall, and is consequently not central. The principal front, shown on the plates, faces north, and no fewer than eight gables are introduced upon it. Three of these are due to the roofing of the shallow bay windows with gables beneath the main ones and of the same pitch, while on the easternmost bay a fourth is introduced between the head of the ground floor and the sill of the first floor window, apparently to afford protection from the weather: the central and western bays have lost these lower features,

About 1442, John, Earl of Shrewsbury, gave up keeping Court House at Painswick: the house was demolished before the reign of Edward VI, and the site remained empty until on a part of it the present house was built by Thomas Gardiner. 'A Cotteswold Manor.' W. St. Clair Baddeley, 1907.

[2] This Lodge until 1831 was quadrangular: now only the north and east wings are standing.

[3] 'Old Cottages, Farmhouses and other stone buildings in the Cotswold District.' E. Guy Dawber, 1905

but there are evidences in the projecting timbers of the central bay that it at least had this additional gable. The roofs are covered with stone slates, and no chimney-stacks are seen from the front, those at the back and sides being of red brick with stone bases. The timbers are now a silvery-gray colour, and they are spaced widely apart, with the panels between them plastered: in the upper gables the timbers are shaped, and some good pargetting gives interest to the gable of the central bay. No overhang emphasizes the upper storey, except to the porch, where it is very slight. The porch is a good example of timber construction, and details of the posts, head, and shaped brackets, will be found on Plate CVI. Over the outer doorway are the founder's arms and device with the date 1589, which apparently fixes the date of its erection. Inside, the alterations have been so sweeping as to deprive it of everything of special interest except the oak beams, where they are exposed.

Fig. 219.—TIMBER PORCH TO ANCIENT HOUSE, WEOBLEY.—From a sketch by J. C. Buckler.

The property of the Ley belonged originally to a family of the same name, but in 1428 it was purchased from the co-heiresses, Margaret and Mariot, by Simon de Brugge, and his descendant James Brydges built the present house, probably on the site of an earlier one. In the beginning ofthe eighteenth century the property again changed hands, and it afterwards sank to the level of a farm-house.

The village of Weobley still contains many delightful examples of half-timber work, mostly on a small scale, but their number has doubtless been reduced from one cause and another. A timber porch which has disappeared is recorded in the sketch reproduced in Fig. 219. Earlier in character than that of the Ley, and clearly for a smaller house with overhanging storey above, it gives an idea of the wealth of design and craftsmanship which must have been lavished upon domestic work at a time when timber was depended upon as the principal building material of the district.

KINGSTON MAURWARD, DORSET.

PLATE CVII

THIS stone house, standing on rising ground near the river Frome, and about a quarter of a mile east of the small village of Stinsford, was for several generations the home of the "antient Familie of the Grayes,"[1] who acquired the property early in the fifteenth century by marriage with the heiress of the Maurwards, the early owners, from whom the place derived the latter half of its name. From the Grays it passed by marriage in the eighteenth century to George Pitt, who about 1720 built a new house on a site a short distance from the old one; this new house, built in the Georgian manner, became the chief country residence of the family, though it is probable that Lora Pitt, the widow of George Pitt, lived on in the Tudor house until her death in 1750. Later it was converted into a farm-house, but in 1866 it was "made use of as a home for poor widows,"[2] and has since been put to various uses. It is familiar to readers of Thomas Hardy's Wessex novels from the part it plays in "Desperate Remedies."

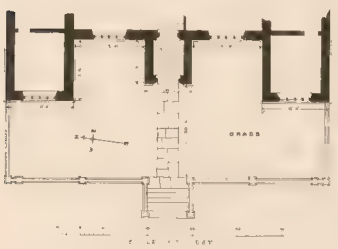


Fig. 220.—PLAN OF THE PRINCIPAL FRONT.

[1] 'Survey of Dorset.' Coker. Published 1732.

[2] 'History and Antiquities of the County of Dorset.' Hutchins.

There is apparently no record as to its builder or of the date of its erection; beneath a coat-of-arms, formerly in one of the upper windows of the hall, the date 1591 was to be seen, and this may have had reference to the completion of the house, which would hardly have been much earlier. The walling throughout is of a gray stone brought to level courses; it has bleached to white and light brown in places, the varied tints giving added beauty to the large expanse of unrelieved surfaces. The plan of the front (Fig. 220) shows that the wings have a greater projection than at Winterbourne Anderson (Fig. 224), and the central porch is carried up square and covered with a gabled roof in the more usual way. The finials of the gables, mostly in the form of circular shafts treated as spirals, are intact, but the roofs, which have long been covered with slates, were doubtless once stone-covered, as portions at the back of the house still are. The arms of Gray and Stawell, impaled, are sculptured with much spirit and thought for decorative effect in a panel 2 feet high and 1 foot 8 inches wide over the archway to the principal entrance; this panel is given to a large scale on Plate CXXXIX. As the only piece of sculptured ornament it is very telling, and from the way in which the moulded string-course is shaped over it, there is no doubt that something was always intended; this panel may at first have been left plain, or, as is more probable, the original panel may have been supplanted at a later date by the existing one, which commemorates the marriage in the early part of the seventeenth century of Angel Gray with Catherine, daughter of Sir John Stawell of Cothelstone in Somerset.

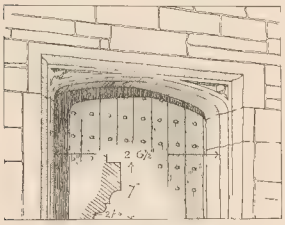


Fig. 221.—KINGSTON MAURWARD. HEAD OF SMALL DOORWAY

The arch to the porch entrance is exceptionally low, being only 6 feet 9 inches from the threshold to the highest point of the soffit. The raised terrace before the principal front may have formed part of the original scheme, but it appears to have been raised later; although the balustrade has disappeared, two stone urns still surmount the outer piers. On the south side of the house is the small doorway, the head of which is shown in Fig. 221; it is plain but characteristic of the locality and interesting for its detail. An indication of the late date at which this house was built is seen in the curious treatment of the bases of the mullions to the principal windows (Fig. 222), recalling the somewhat similar arrangement at Wolfeton Manor (Fig. 114) a few miles distant, to the west of Dorchester. There is no other evidence that the builders here were influenced by the changes in detail which were going on around them.

Fig. 222. KINGSTON MAURWARD. WINDOW FROM THE PRINCIPAL FRONT

Like many an old Dorset house, Kingston Maurward was once rich in heraldic glass, the windows of the great hall and of a "little room within the hall" being recorded as having been emblazoned with coats-of-arms; unfortunately none of these is left.[1] Indeed there is nothing now inside the stately gray building to suggest its long existence as the well cared-for dwelling of a family of honourable degree; even the staircase has been removed, but to the architect there is much of interest, and sufficient of the structure is standing unaltered to show how the native builders at the end of the sixteenth century carried out their projects when left to themselves.

[1] "All the coats from these windows have been removed since the first edition of this history was published." Hutchins: 'Dorset.' 3rd edition. 1861-1873

WINTERBOURNE ANDERSON MANOR HOUSE, DORSET.

PLATE CVIII

THE manor of Winterbourne Anderson was formerly part of the parish of Bere Regis, and from 26 Edward III until about 1450 belonged to the Turbevilles of Bere; from them it came into the possession of the Mortons of Milborne, and in 1620 Sir George Morton sold it to John Tregonwell of Milton, who about this time was a large purchaser of property in Dorset. He is said to have built the present manor house in 1622, and to have come to live in it in 1624. Later, on dividing his property, he bequeathed Winterbourne Anderson to his younger son Thomas and his heirs, and in that branch of the family the manor remained until recent years.

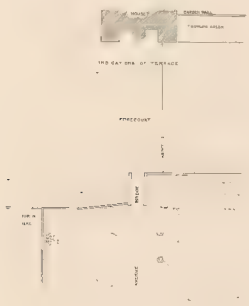


FIG. 223.—BLOCK PLAN SHOWING LAY-OUT AND ORIGINAL APPROACH.

There is no record of the early manor house, which must have been the home of the Turbevilles and of the Mortons, and the assumption that the present one was built in 1622 rests partly on the statement by Coker,[1] who in his description of the village refers to it as "where of late Mr. Tregonwell has built a faire house"; and partly on the fact that the Tregonwell arms, with the date 1622, occur on two lead rain-water heads on the front of the house.

The village has vanished, and the manor house and the church are left alone, and although there are indications of a stately approach leading to the bridge over the stream and into a large forecourt, as indicated in the block plan (Fig. 223), it is no longer possible to see the house in such a setting. It is quadrangular, and is built of red brick with stone quoins and dressings. The bricks, which have weathered to a beautiful soft tone are thin, four courses rising eleven inches only: they are laid in English bond, and every third course is built with dark gray vitrified bricks, giving a very fine wall texture, which is scarcely discernible in the photograph. The lower part of the walls beneath the stone plinth course is built of unsquared flint, and the roofs are covered with tiles.

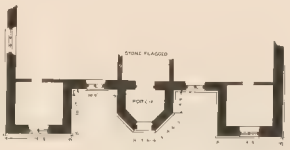


FIG. 224. PLAN OF THE PRINCIPAL FRONT SHOWING PROJECTIONS

Considering its dimensions, the principal front has much dignity: it is quite symmetrical in its projecting wings, and the central porch with its canted sides (Fig. 224) is carried up as a two-storeyed bay, and strikes a new note as charming as it is original. The three gables have lost their stone finials, and many windows are shown on the Plate to be blocked up; nevertheless the composition is so forcible, and the two groups of brick chimney-stacks so skilfully brought up, just in the right place, that such minor misfortunes detract but slightly from its high qualities. Internally, as usual, the house has suffered: there is an oak staircase with a good balustrade, leading to the principal bedrooms, and the floors throughout are of oak. There is but little of the stained glass left, but a fine circular piece of plaster work still enriches the ceiling of one of the rooms on the first floor.

Remote to-day from life and business, and difficult of access, it is a valuable example of the healthy traditions in house building that made it possible in the reign of James I to carry through a work true to the instincts of the English craftsmen, and untouched by the innovations so apparent in most of its contemporaries.

[1] 'Survey of Dorset.' Coker. Written *circa* 1625: published 1732

WOODSOME HALL, YORKSHIRE.

PLATES CIX AND CX.

THIS many gabled quadrangular house has suffered comparatively little from latter day alterations. It stands in the peaceful township of Farnley Tyas, and although not far removed from the toil and smoke of Huddersfield, is untouched by the changes which have altered the landscape round about. From the end of the fourteenth century Woodsome belonged to the Kayes, whose heiress early in the eighteenth century married the eldest son of the Earl of Dartmouth, in whose family it has since remained.

FIG. 225. GROUND FLOOR PLAN.
Based on a plan by Mr. J. H. GREAVES

The oldest part of the existing house, which comprises the hall and withdrawing-rooms, was built in the first half of the sixteenth century by Arthur Kaye, who lived to a great age and died in 1582. It is a stone built house throughout, with stone slates covering all the roofs, and is typical of much Yorkshire domestic work: solid and well built, but lacking texture in comparison with the mellow limestone houses of the same date in the south of England. This is to a great extent accounted for by the qualities of the hard sandstone, which retains its surface and sharp arrises unsoftened by exposure to the weather.

The hall, which was the principal apartment on the ground floor (Fig. 225), is approached by a wide paved terrace with balustrade, not unlike that at Borwick Hall (Plate XCIV). It is no longer the dining hall of fifty years earlier with its "screens," but is shut off from the entrance passage by a wall against which the fireplace is set: it rises through two storeys, but is ceiled beneath the roof timbers, and has a gallery along the west side, in which Jacobean detail predominates. The fireplace is a specially fine one, arranged in an ingle with an oak lintel 14 feet 6 inches span, inscribed with the names of the builder, Arthur Kaye, and his first wife, Beatrix, in letters twelve inches high with their shield between them, and a *fleur-de-lis* and a Tudor rose as stops.

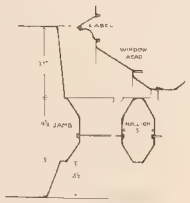


FIG. 226.—DETAIL OF WINDOW FROM PRINCIPAL FRONT.

FIG. 227. STONE FINIAL.

The courtyard, enclosed on all four sides, is large enough to be bright and airy, and the stone flagging and fountain in its centre (Plate CX) suit the setting admirably. There are no fewer than seven gables with simple finials (Fig. 227) facing this courtyard, four of them being visible in the view. Unsympathetic detail characterizes the work here as well as in the principal front, and this is largely attributable to the recessing of the window mullions deeply within a splay which is carried down the jambs, and slightly flattened across the head, beneath a label moulding, as shown in the detail (Fig. 226). The contrast between this treatment, commonly met with in Yorkshire, and the Southern is all the more marked by reason of the subtle mouldings found at Skipton Castle, the courtyard of which is illustrated on the same Plate.

The northern part of the house was built by Robert Kaye, who died in 1620, and although the general character of the later work is quite in keeping with the earlier, there are changes in detail which point to different building dates, notably in the varied treatment of the window mullions. As the eaves are broken by so many gables, there are a large number of rain-water pipes, but on the east side of the courtyard, long lengths of lead gutter conduct the water to a central pipe: the gutters appear to be contemporary with the earlier work, but the heads are later, one bearing the date 1774. At the west end, stone columns carry the walling above, and the external stone steps, which originally gave access to the bedrooms on the south side, still remain.

In the hall are some most interesting pictures painted on boards, which hang from iron cranes, so that both sides may be seen: these portray various members of the Kaye family, and one shows the front of the house much as it stands to-day, but with a walled forecourt and spacious gardens to the south which have long since disappeared.

SKIPTON CASTLE, YORKSHIRE.

PLATE CX.

THIS fortified stronghold, built originally by de Romille in the eleventh century, came into the possession of the family of Clifford towards the end of the thirteenth century. In 1367 the castle was enlarged, but the Cliffords being Lancastrians suffered during the Wars of the Roses, and in 1461 they were dispossessed of the property. In 1485, however, on the accession of Henry VII, Skipton was restored to Henry de Clifford, the "Shepherd Lord." It was he, or his son, the first Earl of Cumberland, who built the Tudor work seen in the view of the courtyard, where the doorway with the Clifford arms over it figures so conspicuously. This courtyard is irregular on plan (Fig. 228), owing to its formation within the walls of the earlier Norman stronghold; yet it is of as much interest as some of the larger and more symmetrical courtyards found in the north of England. The walling is carried out in the same stone as that used for Bolton Abbey, not many miles distant, a mellow sandstone, and the varying tints, from a creamy-white to a deep red-brown, give a wall texture of the most beautiful hues. The eastern side is taken up with the central doorway, and the two bay windows, which are not only well proportioned, but carried out with thoroughly good detail. The whole of this masonry is so southern in character and so unlike that found in other houses in the district, that there can be little doubt that craftsmen were brought northwards to work upon it. The lights to all the windows are very narrow, those to the bays being only 12 inches wide, and some of the others are not more

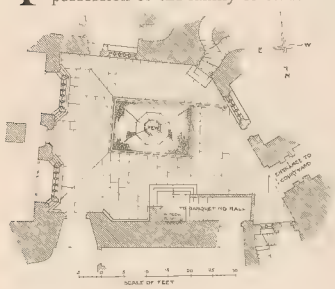


FIG. 228.—PLAN OF THE COURTYARD.

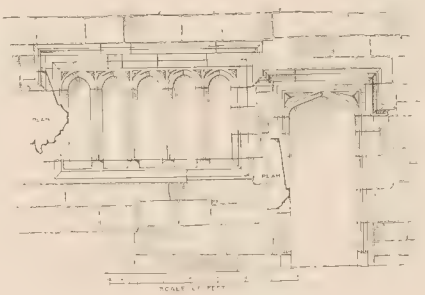


FIG. 229. DOORWAY AND WINDOW FROM WEST SIDE OF COURTYARD.

than 10 inches: the original glazing has unfortunately been replaced by plate glass. The carving of the coat-of-arms over the doorway, if rather crude, is certainly spirited (Fig. 283); the height to the underside of the panel from the pavement is 10 feet 3 inches, the panel being 6 feet 3 inches high in the centre, and the same dimension in width.

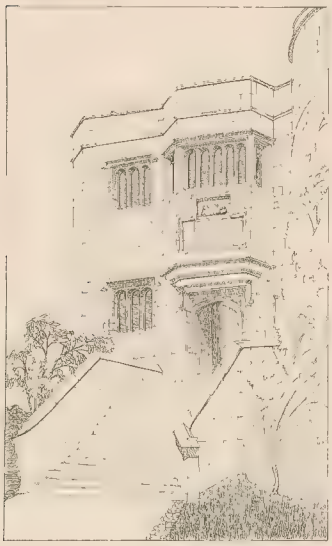


Fig. 230. SKIPTON CASTLE: THE PRINCIPAL ENTRANCE IN TUDOR DAYS.

Small as this courtyard is, no fewer than eight doorways open into it, and the manner in which some of them are grouped with the mullioned windows beside them is worthy of notice (Fig. 229). In the centre is a fine yew tree, whose branches brush against the upper part of the walls nearly all round, and splash the pavement and walls with bright lights and deep shadows; a sketch of the principal entrance is given in Fig. 230.

The eastern wing, consisting of a long gallery ending in an octagonal tower, was built in 1535-6 by Henry Clifford, first Earl of Cumberland -noted in history for having held Skipton Castle against an onslaught of the Pilgrimage of Grace in 1536—in honour of his son's wife, the daughter of Mary Tudor and Charles Brandon, Duke of Suffolk. This wing, which now forms the only habitable part of the Castle, has been so much modernized that it has no special interest for the architect; there is, however, some remarkably fine tapestry in one of the upper rooms of the octagonal tower.

In the reign of Charles I, Skipton Castle held out against the Parliamentarians for three years, but surrendered in 1645, and soon afterwards it was dismantled. To remedy the havoc thus caused, Anne, Countess of Pembroke, and heiress of the Cliffords, began its restoration in 1657. Her own room is said to have been in the octagonal tower, but the courtyard was her especial care, and her initials may still be seen there on two of the lead rain-water heads, while two more bear the date 1659, presumably recording the completion of her task.

WILDERHOPE MANOR HOUSE, SHROPSHIRE.

PLATE CX*.

DISTINGUISHED by the excellence of its construction and by the directness of its design, this interesting manor house stands secluded in hilly and richly wooded country, about a mile from Shipton. The manor was purchased in 1583 by Thomas Smallman of Elton and of the Inner Temple, but his new property seems to have been tenanted by his brother, Francis Smallman, who either built the present house or practically re-built anything that may have been standing before his time. The occurrence in a plaster ceiling of the initials of Francis and his wife, Ellen, suggest that the building was completed before 1593, the date of her death. In 1599 Francis died[1] and the property reverted to

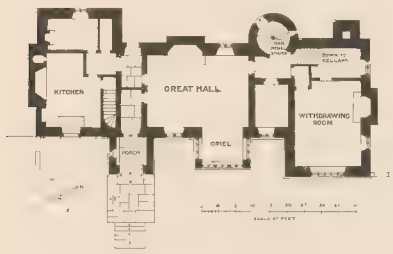
[1] In his will he bequeathes to his nephew Stephen the "glass in the windows of the house where he dwelt at Wilderhope." 'Shropshire Arch. and Nat. Hist. Soc. Trans.,' 1896

Stephen, son of Thomas, and remained in the possession of his descendants until 1734, when it was sold to Thomas Lutwych; since then it has been converted into a farm house.

It is built of stone, the walling throughout being of small unsquared blocks, but a closer grained stone was used for quoins and dressings to the principal front, which faces the south-east. Following the custom of the district, the upper parts of the chimney-stacks are of red brick and the roofs are tiled. The house appears to be untouched externally, and is in many respects one of the best in a county which still possesses much excellent work carried out by the native builders. The front, seen on the Plate, is most imposing and in marked contrast to the back (Fig. 231), where the various projections are carried up in rough walling, without so much as a string-course or a gable coping.

Fig. 231.—VIEW FROM THE SOUTH WEST

The plan (Fig. 232) shows several variations on the common type of this late period, and only one wing is brought forward, while the large square oriel to the hall is given unusual prominence, and like the porch rises three storeys in height and is finished with a gabled roof. The hall measures about 29 feet by 20 feet wide, exclusive of the oriel, and is 13 feet 9 inches high: it is the full width of the house, lighted, as was so often the case, on both sides: the fireplace on its long side brings about the central chimney-stack, which is so prominent at the back. An interesting advance upon the traditional arrangement of the "screens" is seen, inasmuch as it is divided by a cross wall which shuts off the entrance to the hall from the entrance to the kitchen, giving greater privacy, as well as freedom from draught. The newel form of staircase is retained, and shows externally as a large circular projection carried up to the top floor and covered with a low conical tiled roof: the steps, 5 feet wide, are formed of solid balks of oak framed into a central octagonal newel post 7 inches in diameter: a view from the first floor landing is given in Fig. 318. In the ceiling of the hall is a very beautiful plaster centrepiece measuring about 9 feet across:[1] coats of whitewash have dulled the sharpness of the modelled ornament, but there can still be deciphered Prince of Wales' feathers, *fleurs-de-lis*, Tudor roses, and a heart with I.E.S.U. across it. In the centre of all is a shield with F.S. upon it (Fig. 233), and encircling it is a motto, as to the rendering and meaning of which much speculation has been expended.[2] There seems to be no doubt that the correct rendering is DROIT DEU EST MAL MEU, but it has been cast from two moulds in such a way that some letters are reversed, and this seems to have led to confusion. The same motto occurs on a ceiling in the Abbot's



232 GROUND FLOOR PLAN.

[1] Illustrated in 'The Art of the Plasterer,' G. P. Bankart, 1908

[2] 'Shropshire Notes and Queries,' vol. 8. New Series

House at Buildwas Abbey, and in a small house about a mile and a half from the Abbey, there is another very similar plaster ceiling. On the first floor, some of the partitions are oak framed, the panels between the timbers being plastered (Fig. 317). A small room, west of the hall, is panelled throughout: the panelling was the work of Thomas Smallman, a lieutenant in the Royalist army; the date of its execution, 1672, together with his initials and those of his wife Jane, being carved on a panel over the fireplace.

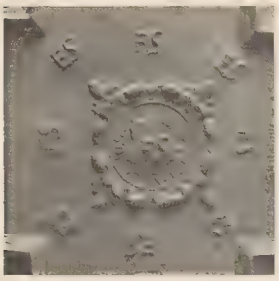


Fig. 233.—WILDERHOPE MANOR HOUSE. PLASTER WORK FROM THE HALL CEILING.

The house and its owners have been the subject of various curious legends, and local tradition associates the Hell Fire Club with Wilderhope, but as the Club was not founded till 1755, with headquarters at Medmenham Abbey, and as the name of Smallman does not figure in its list of members, it is difficult to see how it can have been connected with it.

SPEKE HALL, LANCASHIRE.

PLATES CXI AND CXII.

THE most beautiful, probably, and certainly the best preserved, of the black and white half-timber houses of Lancashire is Speke Hall, situated about eight miles south-east of Liverpool. With the exception of its foundations, which are of red sandstone, this house is built entirely of timber and consists "of a framework of immensely strong vertical timbers, connected by horizontal beams, with diagonal bracings, oak in every instance, the interstices filled with laths, upon which is laid a peculiar composition of lime and clay."[1] Speke became the property of the Norris, or Norreys, family in the fourteenth century, and in 1350 a "baronial mansion" belonging to them stood here, but of this not a vestige remains. The buildings are two storeys in height and surround a quadrangular courtyard, which is entered on two sides, the principal entrance, with its porch, approached by a bridge on the north-east side, with the doorway to the "screens" immediately opposite, as seen in the plan (Fig. 234). There is nothing but the moat, long since drained, to hint at any thought of defensive precaution. The great hall occupies the full width of the northern part of the south-west wing, but it is ceiled with a flat ceiling, and does not appear ever to have been open to the roof. The plan of the hall is somewhat unusual; the principal fireplace is at the entrance end instead of in a side wall, and in addition to the large bay window on the courtyard side, there is another square one at the other end of the high table in which a second fireplace is provided, making a small dining recess similar to that at Lytes Cary, Somerset (Fig. 48), and recalling that at Harden Hall, Cheshire.[2] Adjoining the

Fig. 234.—GROUND FLOOR PLAN.—From a drawing by Mr. F. Thor

[1] Leo H. Grindon. 'Lancashire. Brief Historical and Descriptive Notes,' 1892.
[2] 'Old Halls in Lancashire and Cheshire.' Plate XXXII. Henry Taylor, 1884

upper end of the hall is the great drawing-room, with the chief living rooms on the north and east sides of the courtyard, and the kitchens in the south-east wing. As these enclosed courtyards are generally rather depressing in this climate, and as two immense yew trees cast wide spreading shadows, it is well that the principal rooms have their windows towards the open country, the wide corridor and gallery over it on two sides being lighted from the courtyard.

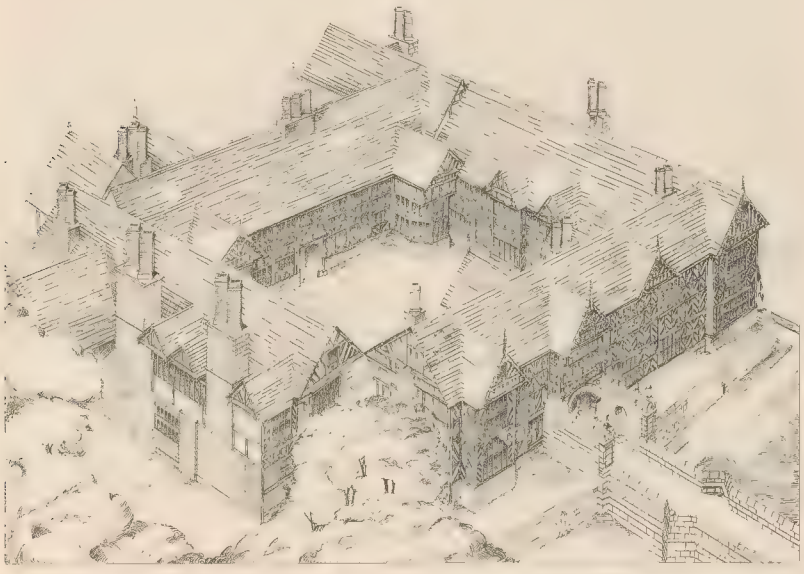


FIG. 235. BIRD'S-EYE VIEW FROM THE SOUTH EAST. Based on a drawing by MR. T. THOR

The house was built at two distinct periods, the earlier work comprising the hall and principal living rooms, which were probably built at the end of the fifteenth or early in the sixteenth century: the later work having been erected towards the end of the sixteenth century by Edward Norris, who succeeded to the property in 1567-8, and died in 1606. The date 1598 over the principal entrance probably refers to the erection of the stone bridge in two spans which replaced the old drawbridge. The late sixteenth-century work follows the earlier quite harmoniously, and the whole suffers little from being the outcome of two undertakings, but renaissance influence is apparent in the decorative detail carried out under Edward Norris.

A general idea of the whole house as it stands to-day is obtained from the bird's-eye view (Fig. 235), which gives a glimpse into the courtyard, where some of the best timber work is to be found: between the two tiers of windows is a double row of the quatrefoil panels which are so characteristic of north country timber-work as distinguished from south country. One side of the courtyard is also seen in the section (Fig. 236), which is taken through the hall and shows its panelling and the inside of the bay window: the upper part of this bay is brought square and covered with a gable roof, as was often done in half-timber houses. The oak transom between the lights is carved with running ornament not unlike

that in a similar position in the bay at Ordsall Old Hall (Fig. 290). The oak is everywhere framed together with the pins left standing out, as they should be.

The garden front seen on Plate CXII must have presented a rare beauty in the days when the still broad waters of the moat surrounded the building. The irregular outline and the numerous gables make

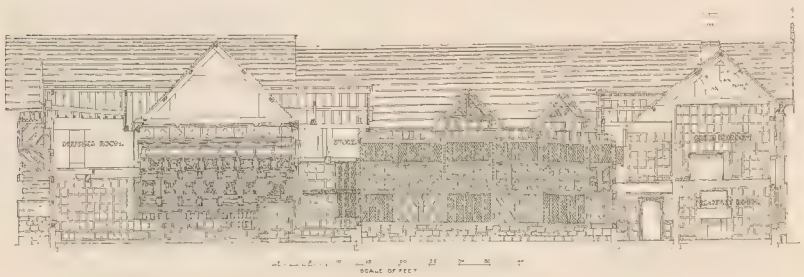


Fig. 236.—SPEKE HALL. SECTION THROUGH HOUSE AND COURTYARD LOOKING TOWARDS THE NORTH WEST
From a measured drawing by Mr. F. Thorp.

a truly picturesque group, the dark oak and the gray stone slates mellowed by age to beautiful tints. Many of the first floor windows are projected slightly from the wall face, and their solid moulded sills are good examples of that kind of construction often met with in Lancashire and Cheshire.

The inside has suffered from restoration and the remodelling deemed needful for modern requirements, but the hall and the great drawing-room are still remarkable for the wealth of carved oak and fine plaster work which they contain. Some of the oak-work in the hall is said to have been brought from Holyrood, but authorities differ on this point, some believing that it was executed by Edward Norris *c.* 1598, and there appears to be no evidence that any of it came from Scotland.[1] The drawing-room ceiling is divided into large square panels by beams encased in plaster with a flowing hop vine pattern, while the panels themselves are covered with strongly modelled ornament executed with much freedom: two of the panels are given on Plate CLXIX. Although as late probably as the first decade of the seventeenth century, they are the work of native plasterers and no renaissance feeling is apparent in them.

Early in the eighteenth century the heiress of the Norris family married Lord Beauclerk and subsequently Speke was sold to the ancestor of Miss Watt, the present owner.

AGECROFT HALL, LANCASHIRE.

An equally beautiful instance of half-timber work must have been Agecroft Hall before it was spoiled. It is situated in Pendlebury on a hill overlooking the river Irwell, and about four miles from Manchester. With the exception of the hall, in the west wing, which seems to be of later date, the house was built in the reign of Henry VII: it forms a complete quadrangle with the entrance on the eastern side, a wide archway leading into the courtyard. This side is shown in Fig. 237 from an old sketch made before it had been much disfigured, and the little oriel windows with rich carving on their solid sills can be distinguished.

The manor of Pendlebury was originally owned by a family of the same name; to them succeeded the Prestwiches, and *c.* 1360 the property came, through marriage with its heiress, to Richard de Longley.

[1] Description of Speke Hall, by H. C. Pidgeon, in Hist. Soc. of Lancashire and Cheshire. Vol. ii

whose family was of knightly degree and of considerable importance throughout the fourteenth and two following centuries. In 1561, on the death of Sir Robert de Longley, his daughter Anne brought the estate in marriage to William Dauntesey, a descendant of an old Wiltshire family, and it remained with them until late in the eighteenth century.

FIG. 237.—AGECROFT HALL. THE EAST SIDE. From a water-colour sketch by T. DODD made in 1840. Now in the Library of the Manchester University.

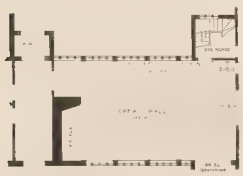
LYDIATE HALL, LANCASHIRE.

PLATE CXIII

THIS half-timber house originally formed four sides of a quadrangle, the buildings enclosing a spacious courtyard. The earliest parts now standing date from the latter part of the fifteenth century, and most of the house was probably built by John Ireland, who succeeded to the property on the death of his father, Lawrence Ireland, about 1470; he died in 1514. It is possible that some of the carved panelling, suggestive as it is of the riper years of the sixteenth century, was the work of a later Lawrence Ireland, the owner of Lydiate from 1535 until his death in 1566.

Prior to 1760 parts of the north side and of the east front were standing, but shortly after that date, owing to the dilapidated state of the roof, they were taken down. All that stands now is the west, and parts of the north and south wings, all of which have been repaired with little regard to the original character of the fine half-timbered work; indeed the exterior has been so mutilated and uncared for that its beauty is almost gone, and the interest of the house centres to-day in the interior and especially in the great hall. This hall occupies the full width of the west wing, receiving its light through ranges of

square-headed windows on each side, high above the panelling, and though in a bad state of preservation it is one of the best examples in the country of a timber-built hall one storey in height with a flat ceiling. A plan of it is given in Fig. 238, and an interior perspective drawing will be found on Plate CXIII. The ceiling is unusual in the arrangement of the smaller joists, which are carried in opposite directions in the alternate compartments formed by the main beams; all these oak timbers are slightly moulded with the spaces between filled in with plaster. Over the high end, where there may once have been a shallow daïs, the ceiling is brought down in a cove to the end wall, starting from a richly-moulded and carved beam, which spans the hall from wall to wall, and finishing above a delicate cornice with Tudor cresting. Though very much lower and smaller in scale than the cove in such a hall as that at Rufford (Plate CLVI), it shows the same desire to add dignity to the daïs end. It is divided into a number of small panels by moulded ribs, and at every intersection are delightfully carved bosses with monograms and various devices occupying the central circular spaces. One of these, together with details of the beams and cornices, will be found on the Plate. Unfortunately the panelling has disappeared from the end wall, and the oriel window has been destroyed, but the side walls still retain their panelling in places, and the moulded mullions and massive heads and sills to the windows are all intact: a detail of these will be found on Plate CXLIX. The fireplace takes up the greater part of the width of the other end wall; it is now only a large brick opening, but the framed oak partition between it and the wall has been spared; in it is the doorway with its vigorously carved spandrils of good design (Fig. 315). The entrance porch at the north-west angle is of later date than the hall, having been added about 1744 by a subsequent owner, Sir Francis Anderton.



LYDIATE HALL. PLAN OF GREAT HALL.

One of the bedrooms on the first floor has a ceiling of unusual design: it is carried by cambered oak principals, the alternate ones having curved braces connecting them with wall-pieces; two well moulded purlins divide the ceiling longitudinally into panels, which are plastered, but strengthened by oak ribs carried diagonally across them (Fig. 239). At present, leaning against one of the walls of this room, is an oak door, framed in six panels, the lower panels filled with linen-folds, and the two upper containing figures carved in low relief and said to represent Henry VIII and one of his queens (Plate CLXXIV*). The carving of this door and of most of the woodwork still preserved is executed with much spirit, and appears to be of entirely native workmanship.

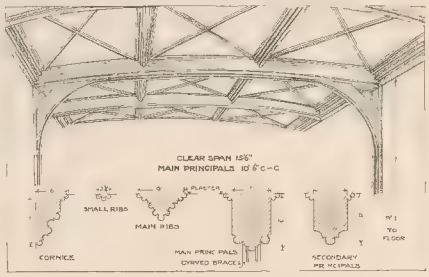


FIG. 239. LYDIATE HALL. CEILING OF ROOM ON THE FIRST FLOOR.

It is most lamentable that such a valuable example of timber construction of the time of Henry VIII, and such fine craftsmanship, should be left to the desolation that has for many years past been the fate of Lydiate.

BENTLEY HALL, SUFFOLK. CARVED OAK BEAM.

EASTINGTON COURT, WORCESTERSHIRE.

PLATES CXIV AND CXIV*.

THIS timber-built house, situated about three miles from Upton-on-Severn, was, judging from the character of its detail, erected late in the reign of Henry VII or early in that of Henry VIII. The builder was probably William Brydges, who obtained possession of the property by his marriage with the heiress of the Eastington family; he died in 1523, and is commemorated in Longdon Church.

The walls rise above a red brick base, and the timbers are now dark in colour with the plaster filling between them white; no curved timbers are introduced on the principal front, which faces almost due north. This is the most interesting part of the exterior, and there are few better examples of quiet timber construction than the gable end at the east angle, which is given to a large scale on Plate CXIV*. Here the projections are very well arranged, and the linking up of the first floor oriel window with the angle posts and pendants of the gable by means of shaped brackets most successful. The detail of the oriel with its plaster cove beneath the sill is very similar to the example from Oxford shown on Plate CXLVIII. On the barge boards the carving, which consists of flowing vine foliage, is much decayed, but enough is left, with the spandrils of the porch and carved angle posts, to tell of the skill of the craftsmen of those days.

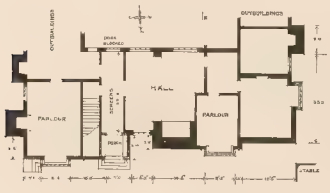


FIG. 240.—GROUND FLOOR PLAN.

The plan (Fig. 240) gives the chief dimensions, and it will be seen that the front is quite irregular in outline; the porch is well placed without breaking forward, and is more likely to have been roofed originally with a gable than with a hipped roof as it is at present. The chimney-stacks are of red brick, but those on the front are so overgrown that nothing of the design can be made out; on the west side of the house is a good one (Fig. 241), rising above a stone base with some diaper work in the upper part—scarcely visible in the photograph—the two shafts detached, as was often done, but united at the top.

The house has been much altered inside; the hall is still undivided, but it is more remarkable for its spacious fireplace than for anything else. The screen is *in situ*, and although the original timbers remain, it has been spoiled with match-boarding and carried up into the roof with plaster filling; the buttery doorways are also intact, but there is no interesting detail to be found inside; possibly much was cleared out when the house was "put into habitable repair and received some additions"[1] about forty years ago.

FIG. 241. CHIMNEY STACK FROM THE WEST SIDE

[1] 'Old Houses in Worcestershire.' W. Niven, 1873.

GRIMSHAW HALL, WARWICKSHIRE.

PLATES CXIV AND CXIV*.

ABOUT half a mile from the old collegiate church of Knowle stands another timber framed manor house, later in date than Eastington and in better preservation, but like it, and so many manor houses in all parts of England, long since occupied as a farm house. At one time it was covered with a thick coating of rough-cast: this was stripped off in the restoration of 1886 and the beauty of the work can be seen to advantage.

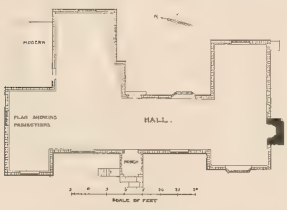


FIG. 242. OUTLINE PLAN AT GROUND LEVEL

The outline plan (Fig. 242) shows that the house consists of a main block with wings at each end, projecting both back and front, but unequally. A central porch with overhanging upper storey, roofed with cross gabled roofs in a picturesque manner, is the richest feature of the exterior,[1] but from the south-east the grouping of the gables and tall chimney-stacks is most satisfactory, and there are few better instances of simple brick and timber construction. The overhang is confined to the gable ends and dormers, and beneath them small projecting oriels carried on shaped brackets abound. The spaces between the timbers of the lower storey, 9 inches wide, are plastered, but the wider spaces above are filled with thin red brick rising five courses to the foot, the colour contrasts being very delightful. Above the red tiled roofs are graceful stacks which show how much can be done independently of cut and moulded brick.

There is no record of the builder of Grimshaw, nor history of those whose dwelling it was, but in Knowle Church is a slab with a Latin inscription to the memory of Richard Grimshaw of Grimshaw, who died in 1690, aged 58. The house was doubtless built before his time, but it is not possible to assign any definite date to it. Within there is a massive oak staircase, and some of the upper rooms retain their panelling and fire-places.

DANEWAY HOUSE, GLOUCESTERSHIRE.

PLATE CXV.

IN the parish of Bisley and near to the entrance of the canal tunnel at Sapperton, is Daneway or Denway, which, according to tradition, owes its name to the Danes having chosen it as a favourite resort in the days when they over-ran the country; and after the lapse of centuries it still offers points in the way of seclusion and difficulty of access for an ambush.

Built originally by a member of the Hancock family, Daneway is one of the oldest houses in this part of Gloucestershire. The gray stone in thin courses, so familiar to all who know this district, was used throughout: the house is set restfully in the landscape, and harmonizes with the green slopes and rich woodland of the Cotswolds. As will be seen from the plan (Fig. 244), it has arrived at its peculiarly irregular form through a succession of additions and re-buildings at different times, the fifteenth-century hall being divided up, and in great measure

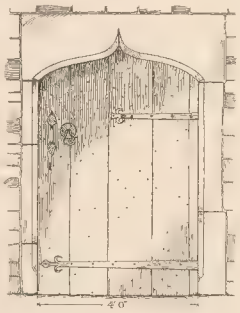


FIG. 243. EXTERNAL DOORWAY

[1] See frontispiece of 'The Manor Houses of England' P. H. Ditchfield and S. R. Jones, 1909

obscured by later work, which adheres to the character of the earlier so closely as to be misleading at first sight. The addition of 1650 forms a very conspicuous part of the exterior, as it is carried up five storeys and roofed in true Cotswold fashion with cross gabled roofs, the ridges being kept level. In this block are situated the principal withdrawing-room, reached also by steps from the little flagged courtyard, and the principal bedrooms.

The interior is well known for its beautiful plaster ceilings, with geometrical designs formed of simply moulded ribs, about which are set paterae and modelled ornament in strong relief.[1] There is also some excellent wrought ironwork, and one of the casement fasteners is given on Plate CLXXVIII. The fifteenth-century doorway at the far end of the flagged passage-way (Fig. 243) is an interesting one, with a shaped head formed out of one large stone, and still closed by a studded door with its original strap hinges.

Daneway is said to have been used as an armoury during the Civil Wars. As late as 1779 it was the dwelling of Mr. Hancock, who carefully preserved the "fashionable household furniture of their times" transmitted to him by his ancestors. It belongs now to Earl Bathurst, and for some years past has been used as a store-house by Mr. Ernest Gimson for the furniture which he makes in his workshops adjoining.

FIG. 244. GROUND FLOOR PLAN
From a plan by Mr. A. E. BARNSLEY.

THROUGHAM MANOR HOUSE, GLOUCESTERSHIRE.

PLATE CXV

THERE is no record of the building of this house, which is situated in a part of Gloucestershire as remote as it is beautiful. In 1779 it was the residence of the Smart family, to whose ancestor Thomas Smart, and his wife Margaret, the manor had been granted in 1550, though the manor house was at some time in the possession of John Stumpe.[2] Earlier owners of the manor were William Compton, who died 1547, and his son Walter, to whom livery was granted the same year.

As an example of straightforward building, depending entirely upon local material for its construction and on traditional forms for expression, it takes a high place amongst the homesteads of the Cotswold district. It is without fine detail of any description, but the placing of the windows, the grouping of the gables with a pierced panel at the apex of each, and above all the provision for the discharge of rain-water from its large roof surfaces, give it more than ordinary interest. Stone being to hand and its properties understood, it was used fearlessly even for the rain-water conduit on the courtyard side; this conduit

[1] Illustrated in 'The Art of the Plasterer.' G. P. Bankart, 1908.
[2] Fosbroke, T. D. 'Abstracts of Records and Manuscripts respecting the County of Gloucester,' 1807

measures 8 inches wide with a projection of 6 inches, and it discharges through a shoot 7 feet from the ground about 2 feet clear of the wall: it is probably a unique instance, although others were no doubt at one time common in the district. Lead down pipes were equally discarded on the other sides of the house, where the eaves courses are seen on the Plate to be brought well clear of the walls, while the copings bridge the short spaces between the gables with good effect.

About the end of the eighteenth century the property was bought by Sir William Harvey of Bristol; it later became a farm house, and it no longer contains much of interest except an early plaster ceiling, evidently worked *in situ*.

FRITWELL MANOR HOUSE, OXFORDSHIRE.

PLATE CXVI.

IT has been supposed that this manor house was built in 1619 by a man named York, because the initials G. Y. and the date 1619 were on a mantel-piece which was at one time in the drawing-room. As, however, the mantel-piece was evidently not in its original position, and there is nothing to prove that it even belonged to the house, no credence need be given to the suggested date and founder. The character of the building itself makes it probable that the house was built towards the end of Elizabeth's reign. The manor has changed hands many times, and although more than one curious legend is inscribed about the owners of this fine house, there appears to be no record of its erection.

FIG. 245 FRITWELL MANOR HOUSE FROM THE GARDEN.

Built of stone from a local quarry, it follows, both as regards construction and plan, the traditional methods which the English builders fostered long after they had been assailed by the change of ideal, and the more deliberate attempt at design which was altering the main trend of domestic architecture throughout the length and breadth of the land. Broad simple gables right and left of the central porch (Plate CXVI) recall the long projecting wings of earlier plans, but here they are brought forward only a few feet in front of the main body of the house, and the position and treatment of the porch show that, even in a comparatively unimportant manor house in a district where little can have been known of the craving for symmetry, which by degrees was uniting all builders in one common aim, something of its claims had to be met and satisfied. As is so often the case, it is in the porch alone that classic columns and entablature are to be seen, but whereas in so many houses illustrated in this work, the porch is clearly an addition of later date than the house to which it belongs, there seems to be no reason here to suppose that it is not contemporary with the house itself. The demands of symmetry having been satisfied in

this principal front, the rest of the house knows nothing of them, and gable and chimney-stack rise with as little restraint as in houses of the previous century (Fig. 245)

But Fritwell had not escaped the ravages of the spoiler, and the list of blocked up windows, of buried chimney-pieces, and shattered panelling is a long one. The internal arrangements of the house have been very much altered time after time to suit the requirements of different owners, and several interesting points, such as the position and character of the hall screen, are not likely to be cleared up. One fine chimney-piece had been destroyed and only a large opening left: in it were found fragments of a chimney-piece of the time of James I, consisting of a piece of fluted pilaster, a rude Ionic capital, and pieces of frieze, but the original arch was also found showing that there had been a fireplace in that position earlier than the time of James I.[1] The panelling over the hall fireplace had been destroyed by fire, and deal panelling had been put up; behind this the remains of a very rude piece of painting were found, representing what seemed to be a broken pediment of the time of James I, but there was not sufficient to make out the design. The panelling in the withdrawing-room on the first floor is wrought in beautifully figured oak, and a fine segmental plaster ceiling has been added to this room in recent times. The staircase seems to have been changed and this is rather remarkable, because it to some extent tallies with the story of the so-called "human dog kennel," round which centres one of the many legends associated with the house

WATER EATON MANOR HOUSE, OXFORDSHIRE.

FOUR miles north of Oxford, amidst the water meadows beside the River Cherwell, is this many gabled manor house, built in the reign of Elizabeth by a member of the Frere family. The date 1585, still to be seen over an internal doorway, in all probability records its completion; very simple in its main lines and boasting no elaboration of detail, the front is of good proportion and the masonry of excellent workmanship, the porch alone proclaiming that it was built so late in the sixteenth century. The house forms one side of a forecourt with the entrance gates opposite the porch and flanked by gabled outbuildings, which may have been guest houses; this very delightful group is helped by the chapel, a short distance northwards, seen in the sketch reproduced here (Fig. 246), which shows the various buildings much as they stand to-day.

FIG. 246.—WATER EATON MANOR HOUSE
From a sketch by I. C. BUCKLER made in 1823

In 1644, Water Eaton was the dwelling of John, second Baron Lovelace, whose material prosperity suffered from his loyalty to his king. Like many another house of its kind it has seen varying fortunes, but it will henceforth always be associated with the name of the late George F. Bodley, R.A., who chose it for his home. With restrained hand he brought back to it some of the qualities of which it had been robbed, and here it was that he passed away in the autumn of 1907, not many miles distant from Fritwell Manor, the home of Thomas Garner, his colleague and partner for so many years.

[1] From notes made by the late Thomas Garner, who at the time this book was projected was the owner and occupier of Fritwell Manor. Under his supervision the house was carefully repaired and left in its present perfect state. A. S.

THURSTON HALL, SUFFOLK.

PLATE CXVII.

IN the parish of Hawkedon, and about six miles north-east of Clare, approached through hilly lanes, stands Thurston Hall, a large house, at one time surrounded by a moat, built of timber with brick nogging throughout. The front, which faces east, is quite free from restraint, and the large expanse of tiled roof over the main block is carried right along without a break, the smaller gables of the bays and porch abutting against it (Fig. 247). The plan shows a porch of considerable projection leading direct

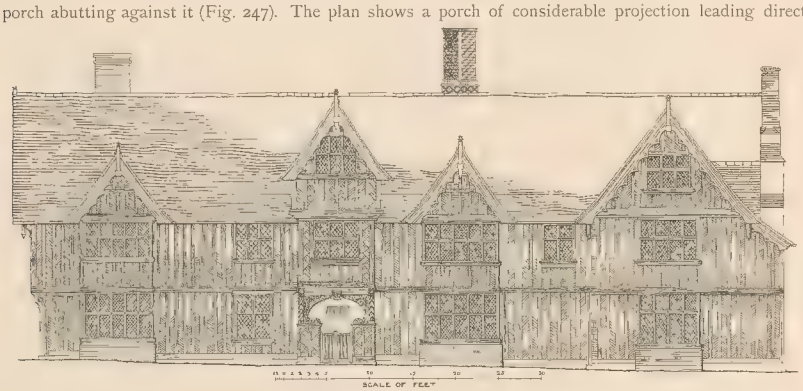


FIG. 247. THE EAST ELEVATION. From a measured drawing by Mr. H. B. CHISHOLM

into a large hall, which extends, as was usual, the full width of the house (Fig. 248). At one end is the withdrawing-room and at the other the dining-room, kitchen and butteries, but many alterations have been made, and modern kitchens and offices supersede the old ones. The disposition of the plan, as well as the general character of the house, with its well-proportioned gables, and the importance of its chimney-stacks, suggest an earlier date than 1607, which occurs on the three-storeyed porch and also over the chimney-piece in one of the rooms. This date without doubt refers to the insertion of some carved oak work on the porch and in other parts at this time, and not to the erection of the house itself.

The timbers are all upright, and rise from a solid oak sill placed clear of the ground on a plain brick base; they are about 6 inches wide, spaced on an average 7 inches apart, and the brick filling, as was customary, particularly in Suffolk, is laid in a variety of ways with excellent effect. The spacious fireplace in the hall forms an external projection about 5 feet deep and 13 feet wide on the west side; this is gradually reduced till a plain square is formed well above the eaves level; at the top this is enriched by a band of cut brick, and above this, four circular shafts with spiral and diapered patterns cut out of red brick, make an effective finish to an unusual and very successful piece of craftsmanship in that material (Fig. 295). The bricks are thinner than modern ones and the mortar joints thicker, giving a texture as good as the colour. The interior has lost the greater part of its original fittings, but the structural timbers are exposed in most places, with plaster filling between them.

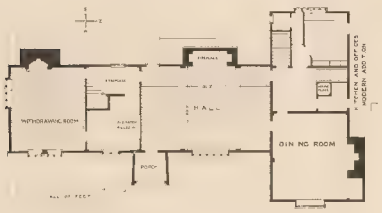


FIG. 248.—GROUND FLOOR PLAN.
From a drawing by Mr H. B. CHISHOLM.

After belonging to several successive owners, the manor of Thurston came into the possession of

the family of Everard in the reign of Edward VI; some time in the latter half of the seventeenth century their heiress, Frances Everard, married Geoffrey Maltyard, who died in 1728; he and his wife are buried in the Parish Church at Hawkedon.

GRAVETYE MANOR HOUSE, SUSSEX.

PLATE CXVIII.

WITHIN the parish of West Hoathly, in a deep hollow, stands this stone built house surrounded by well-kept, flower-filled, terraced gardens. The exterior has been little altered since its erection at the end of the sixteenth century, and it takes a place amongst the work of the English house builders, as characteristic of this locality as such a house as Keevil (Plate CXXIII) is of the west of England. It was built by Richard Infield, who married Catherine, the daughter of Sir Edward Culpeper, and his initials and those of his wife, together with the date 1598, occur on the spandrils of a doorway and on the iron fire-back in the hall. Bearing in mind the date of its erection and the family connection between the founder and Sir Edward Culpeper, it is not surprising to find a resemblance between Gravetye and the larger Wakehurst Place in the same county.[1] It may be that Richard Infield took as a model his father-in-law's house, which had been built in 1590: in both, dormer windows are very conspicuous, but whereas the larger house is planned on symmetrical lines, and classic profiles figure freely upon it, only by close inspection of Gravetye can any indication of its late date be detected.

THE GUILDHALL, HEREFORD.

PLATE CXIX.

THE remarkable timber building, of which detail drawings are given on this Plate, occupied a conspicuous site in the High Town, between the Church of St. Peter and the Church of St. James, and was designed by John Abel, a Herefordshire man, who in the reign of James I carried out much timber work in the county on traditional lines. Not a vestige of this building is now standing, for in 1862 it was completely demolished, a fact the less deplorable because of the mutilation it had suffered in 1750, when the upper storey was removed and the structure generally altered. Originally it consisted of two storeys above an open ground storey, carried on twenty-seven oak pillars disposed in three rows. The hall on the first floor was used for holding the Assizes, and the upper floor was divided into rooms for the various trading companies of the city, of which there were fourteen.

With its rich carving and numerous gables, this was one of the many fine buildings in half-timber which helped to make the beauty of Hereford. An idea of its grouping and the picturesque quality of its outline can be obtained from the sketch reproduced in Fig. 249: this supplements the scale drawings given on the Plate, which have been re-drawn from the only detailed record now existing.[2]

FIG. 249.—GENERAL VIEW OF THE GUILDHALL
From a sketch by JOHN CLAYTON

[1] 'Architecture of the Renaissance in England,' Plate 106. J. A. Gotch. [2] 'Ancient Timber Edifices of England.' John Clayton. 1846

THE HALL OF THE BUTCHERS' GUILD, HEREFORD.

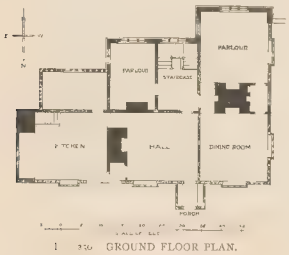
PLATES CXX AND CXXI

LESS than a hundred years ago this half-timber house was one of ten or twelve houses which formed the Butchers' Row, a cluster of irregular wooden buildings situated in the High Town, and put to the unpleasant uses of a slaughter house.[1] By the end of the eighteenth century they had come to be looked upon as a nuisance, and as marring the beauty of the spacious market-place, to such an extent indeed, that Price[2] exhorts "every man of public spirit to contribute something towards removing" them. Apparently the citizens of Hereford were stirred to action, as in 1846 Clayton writes of the above example as the only one then standing. It seems to have been built for a private dwelling, probably for the residence of the principal of the market.[3] The date of its erection is generally stated to be 1621, and it has so strong a resemblance to the work of John Abel, who was born in 1597, that it is probable that he was responsible for its design. The exterior and particularly the porch is rich in carving: details of all the principal parts will be found upon Plate CXXI

Of several large rooms, one on the first floor was richly wainscoted, and contained a well-finished chimney-piece. Since 1882, when it was restored, the house has been used as a Bank, as is recorded on a tablet affixed to it

OAK HOUSE, WEST BROMWICH, STAFFORDSHIRE.

SITUATED amidst the smoke of the Black Country is this interesting half-timber house, the earlier part of which dates from the fifteenth century, but such considerable additions were made to it in brick and stone early in the seventeenth century that there is little, as it stands to-day, to bring to mind its humble origin. The principal front, where the hall and entrance porch are situated, faces north (Fig. 250), and is built entirely of timber, with plaster panels; the seventeenth-century additions are at the back and at the east end of the kitchen, where a stepped gable and a large chimney-stack were built, forming an addition clear of the timber-work. The grouping of the overhanging gables and the lofty brick stacks is very happy, while an uncommon feature which gives undoubted character to the exterior is the many gabled lantern or turret, constructed of timber, which rises high above the centre of the roof, and which was doubtless built for the sake of the view; the house in those days was surrounded by thick woodland, and the surrounding country very lovely. This lantern is seen in the sketch (Fig. 251), and it appears to have been an addition, but the theory that it was built as an outlook for military purposes during the Civil War has little to support it



1 336 GROUND FLOOR PLAN.

Most of the rooms have oak panelling, beautifully moulded and carved, probably of the same date as the early seventeenth-century extension. At that time Oak House was the property and residence of the Turton family, and doubtless it was they who carried out the additions, and put the panelling into the rooms Since their day it had been much neglected, and at one time fell into a serious state of decay, but in 1898 it was decided to throw it

[1] 'History and Antiquities of the County of Hereford.' J. Duncumb
[2] 'An Historical Account of the City of Hereford' J. Price, 1796.
[3] 'Ancient Timber Edifices of England.' J. Clayton, 1846.

open as a museum, and for this purpose a careful and conscientious restoration was made; the paint was removed from the oak-work of the interior, and many windows were opened out which had been blocked up in the days of the Window Tax.

Fig. 251.—OAK HOUSE, WEST BROMWICH. GENERAL VIEW FROM THE NORTH-WEST.—From a sketch by Mr. W. Curtis Green.

COTHELSTONE MANOR HOUSE, SOMERSET.

PLATE CXXII.

At the foot of the Quantock Hills and within a short distance of Bishop's Lydiard stands this stone built manor house. Time and progress have done little to spoil its surroundings, and the description "pleasantly sceated on the declivity of a hill towards the south" is as apt to-day as when written in 1633.[1] With the house itself, however, fortune has been less kind.

As early as the thirteenth century the family of Stawell were living at Cothelstone and were the owners of the manor; until the Civil Wars ruined temporarily their fortunes and more permanently their dwelling, the manor house was their chief seat. Sir John Stawell, famed in the reign of Elizabeth for his vigorous opposition to the Armada, was perhaps the builder or enlarger of the house, which was partly demolished during the Civil Wars by the Parliamentarians after a skirmish at Bishop's Lydiard between Blake and a later Sir John, a staunch supporter of King Charles. He fortified his house against the rebels and raised troops for the Royalist forces, but he was taken prisoner at the surrender of Exeter in 1646 and detained in Newgate for fourteen years: he died in 1661-2 and was buried at Cothelstone. Different writers describe variously the amount of damage done to the house, one going so far as to speak of it as a heap of ruins. It is difficult to determine how serious the havoc may have been, but it

[1] 'The Particular Description of Somerset.' Thomas Gerard.

seems never to have been used as a dwelling again by its owners and when *c.* 1789 the property came into the possession of the Esdaile family they built for their residence a new mansion near by, and the old house was used as a farm-house. Certain it is that it has been more than once restored, the west wing having been carefully re-built on the old lines in 1873.

The plan (Fig. 253) shows deep projecting wings in front and an irregular outline at the back, partly, no doubt, to be accounted for by the rapidly rising ground at the south-west angle. The house is an interesting example of Tudor work with renaissance features curiously, and by no means always happily, introduced. These are most noticeable in the window mullions and in the three curious buttress-like projections between the windows on the sides of the forecourt: they take the form of tapering columns on square pedestals with several coarse base mouldings, while the string-course at the first floor level is returned round the top of the shaft as a capping. Smaller but similar features with bands round the shafts flank the Tudor arch of the entrance doorway, above which is a sculptured heraldic panel, Jacobean in character. On the mullions this banding, suggestive of turned work, is carried out in a manner quite at variance with native traditions and is more uncommon than beautiful.

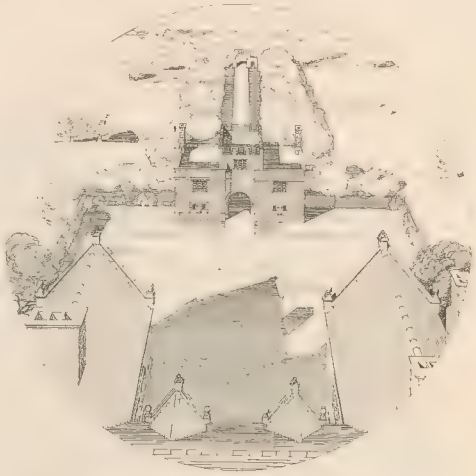


FIG. 252. COTHELSTONE MANOR HOUSE. BIRD'S-EYE VIEW LOOKING NORTH, SHOWING THE GATEHOUSE AND APPROACH.

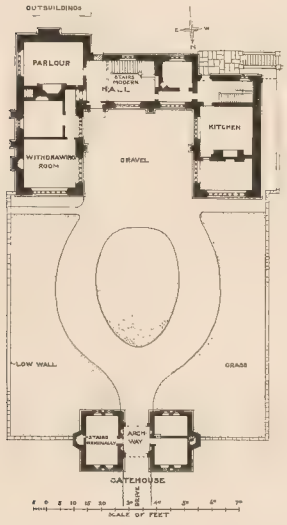


FIG. 253.—COTHELSTONE MANOR HOUSE. GROUND PLAN OF HOUSE AND LAY-OUT.
Partly from drawings by Mr. R. G. SPILLER

The gatehouse, too, exhibits the same medley of unfamiliar detail, but being introduced with more restraint the result is more successful. It is of large dimensions and contains no fewer than seven rooms on the two floors: as it stands centrally with the house, the drive passes beneath a deep archway, above which the battlemented parapet rises about 10 feet higher than the roof to the rest of the structure. The walled forecourt which connects it with the house completes a dignified approach, of which some idea can be gathered from the bird's-eye view (Fig. 252). The interior of the house has been much modernized and the original purpose of the hall departed from by the erection of a staircase within it.

A short way to the south of the house stands the church, the pinnacles of the tower being just visible above the ridge of the roof on Plate CXXII: in the church are several monuments with recumbent figures of the Stawell family, whose arms appear on the pulpit and on one of the bench ends

NAILSEA COURT, SOMERSETSHIRE.

IN a well-wooded and well-watered corner of Somerset, rich in pasture land, about ten miles from Bristol, is situated Nailsea Court, a many gabled manor house, quiet and almost severe in its main lines, but possessing much architectural and historical interest. The first mention of Nailsea Court, so far discovered, is in a document, *circa* 1300, wherein Elyas Le Frye, brother of Rodger Le Frye, assigns the said tenement to one Walter de Chaney and Alice his wife, "against all men and women," "for all services" "and exactions, save in the service of the Lord King, and suit at" "my Court at Naylsy."

FIG. 254. GENERAL VIEW FROM THE SOUTH-EAST.
From a sketch by I. C. BUCKLER, made in 1828, now in the Taunton Museum

Between this date and 1331, Robert de la More purchased Nailsea Court from Elys Le Frye, and it remained in the de la More or Bythemore family[1] until 1551. Parts of the existing house probably date from the fifteenth century, and light has recently been thrown on the extent and importance of the manor in those days by the discovery of a document dated 1472, in which it is styled the "Manor of Naylesey" and reference is made to "All those Messuages hereditaments and tenements with the gardens, curtillages, dove cots, meadows, pasture fields, woods, rights of way, water courses, fisheries appurtaining thereto, rents suits and services with all other rights easements liberties and customs thereto belonging in Naylesey."[2]

From the plan of the house (Fig. 255), it will be seen that the south-west wing has been partly demolished, leaving what was an internal wall exposed as an external wall, with two large chimney-pieces in it; the sketch reproduced in Fig. 254 shows the house before the erection of the turret in the internal angle seen in the view (Fig. 256), and it also records that much good lead-work at one time gave added interest to the plain walling. The house is built of unsquared local stone, but except on the sides facing the courtyard it is everywhere covered with rough-cast; it seems always to have been so treated, for where the addition of the porch was made, it has been found that the walls were built up against a rough-casted surface.

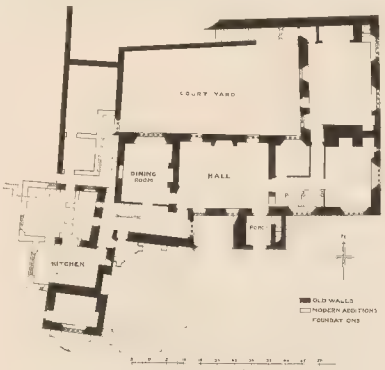


FIG. 255.—GROUND FLOOR PLAN.

On the death of the last male Bythemore in 1551 the property came to George Perceval, a nephew. The only definite trace of his work is a mantel-piece now in the library, discovered in the south-east room of the first floor, on which are his initials G. P. and those of his wife Elizabeth, with the date 1574. These initials and date had at some time been filled

[1] The family name was changed from de la More to Bythemore

[2] Grant between John Bythemore and Henry Champneys among the charters of the British Museum.

in with cement and then painted over; the obliteration of such evidences of ownership having been a not uncommon practice.

In 1582 Nailsea was sold by George Perceval to Richard Cole, a wealthy Bristol merchant, and it remained in his family for over one hundred years. There are two stone chimney-pieces, one in the dining-room with his and his wife's initials, and one in the room above bearing the date 1593. The

Fig 256. NAILSEA COURT. VIEW FROM THE SOUTH-EAST, SHOWING ITS PRESENT STATE.

existence of these chimney-pieces is responsible for the theory that Richard Cole was the builder of Nailsea Court, a theory which is disproved by the early character of so much of the work; in fact the actual chimney-pieces on which these initials and the date occur must have been in the house long before Cole's time, and he undoubtedly caused the initials and the date to be added to them. The porch is clearly of later date than the rest of the house, and may have been added about 1600, when certain windows seem also to have been inserted.[1]

The interior has been much altered, especially the hall, which at one time was completely dismantled. The woodwork throughout the house is mostly later than the structure itself, but some very good examples of sixteenth-century smith's craft in door and window fittings are preserved, and have served as models for new ones; some of these will be found upon Plates CLXXVII and CLXXVIII.

In spite of its varied career and the fact that it passed through a long period of neglect before fortune changed with the advent of the present owner, the flavour of romance has not left it. The story of its owners is good reading, and perhaps the most dear to history and legend is Major Nathaniel Wade, who owned Nailsea Court from 1698 until his death *c.* 1720. A fearless supporter of the Duke of Monmouth and an object of odium to Judge Jeffreys, he later enjoyed the friendship of James II; and his after years, spent mostly in his beautiful Somerset home, contrast serenely with his early life of hairbreadth escapes and political intrigue.

[1] 'Nailsea Court,' 1907, a paper by Mr. Charles E. Evans, the present owner of the house

BISHOP'S HULL MANOR HOUSE, SOMERSET.

ABOUT two miles from Taunton, overlooking the River Tone, stands this stone-built house, partly rough-casted, consisting of a central block with wings at each end (Fig. 258). Over the porch are carved the arms of the Farewell family and the date 1586, which probably records the completion of the building. A pleasant simplicity characterizes the exterior, the front being free from pretentiousness, and indeed rather bare of ornament, the only attempt at elaboration being confined to the porch doorway. The ends of the wings, as seen in the sketch (Fig. 257), are unusually plain, and are not even pierced by windows, as fireplaces occur in these walls with the flues carried up internally. Stone built and roofed, it is typical of the traditional methods of this part of Somerset. In one of the upstairs rooms there is some good panelling and a frieze of shields, but beyond this there is little of interest within.

FIG. 257.—VIEW OF [illegible]
From a Sketch by J. C. BUCKLER now in the Taunton Museum

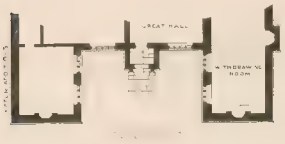


FIG. 258.—PLAN OF THE PRINCIPAL FRONT.

Tradition associates the names of both Monmouth and Judge Jeffreys with this house, and in former days it was known as the "Court House." The manor belonged during the sixteenth and seventeenth centuries to the Farewell family, and the builder of the house was probably Sir George Farewell, who died in 1609

BECKINGTON "CASTLE," SOMERSET.

IN the days when the woollen trade was a chief industry in England, the village of Beckington, three miles north-east of Frome, was the home of several wealthy cloth merchants, one of whom, probably in the reign of Elizabeth, erected this solid gabled house round an earlier dwelling. With the exception of some extremely thick walls which have been incorporated, there is little indication of this older work. Stone built with rough-cast walls, Beckington "Castle" makes an imposing mass, gray in colour, and externally has much in common with the many-gabled type of house met with in the adjoining county of Wiltshire. It is seen in the sketch (Fig. 259), as it stood before certain of the windows had been re-built and its surroundings changed. The interior has been much altered, but a fine oak newel staircase has been spared, as well as several stone chimney-pieces.

Beckington belonged to the D'Erleigh family until the fifteenth century, when their heiress, on her marriage with Sir John St. Maur, discarded it as a residence in favour of Seymour's Court, a very interesting house a short distance away, dating mainly from the fifteenth century, with additions of the time of James I.

FIG. 259. THE "CASTLE," BECKINGTON

KEEVIL MANOR HOUSE, WILTSHIRE.

PLATE CXXIII.

BUILT towards the end of the sixteenth century by a member of the Lambert family, Keevil is representative of a fine type of stone-built gabled house, of which many examples may still be seen in Wiltshire. Boyton Manor House, not many miles distant, built by one of the Lambert family about 1618, is a smaller house of the same type, and a general resemblance is noticeable in Beckington "Castle," Somerset (Fig. 259).

FIG. 260. DETAIL FROM THE SOUTH-EAST SIDE.

The house faces south-west; on the principal front are four equal gables, and there are three on each wing, all capped with finials of simple character, and the roofs are tiled. The walling is built of ashlar with fine joints, but the north-west side of the house is rough-casted. The windows are spaced centrally with the gables in most orderly fashion; they all have mullions of hollow section, and are well proportioned, although large and numerous, the wall surfaces are not unduly cut into, and the large plain spaces at the angles are particularly valuable. On the south-east side a two-light window and a small doorway are grouped very successfully, and one of the few attempts at external ornament is seen over the doorway (Fig. 260).

The two-storeyed porch, about 11 feet wide and projecting 8 feet, is not quite central with the front, and is a later addition, having been added in 1611; the columns stand free upon high pedestals, and with their entablatures show a better acquaintance with classic models than is often the case in similar additions at this time. Although such a strong Renaissance character pervades this porch, it is interesting to see that the earlier form of four-centred arch still survives with simple mouldings adapted to its form, and the spandrils are filled in with a variety of arabesque ornament. The date of the execution of this porch is fortunately incorporated in the carving of one of the spandrils with the initials of the builder in the other (Fig. 261). On each side of the porch are internal niches with scalloped circular heads, remarkably like those in the porch of Mapperton Manor House, Dorset (Fig. 273).

FIG. 261. ARCHWAY TO THE PORCH.

The excellent state of preservation of this house is doubtless due to the character of the stone of which it is built, and to the thoroughness of the Wiltshire masons of the sixteenth century. There is some good work still to be seen in the interior; many of the rooms are wainscoted, but the plaster ceilings are late in character and the screen across the hall is pronounced Jacobean. The garden is noted for its clipped yews, which, if fewer in number than in the celebrated garden at Levens Hall, Westmorland (Fig. 200), are no less remarkable for their size and curious shapes.

BALTIMORE HOUSE, WILTSHIRE.

PLATE CXXIV

THIS house is situated in the parish of Semley not far from Wardour Castle. Locally known as "Hook Farm," it derives the name by which it is more generally known from Sir Cecil Calvert, the second Lord Baltimore, who obtained it through marriage with Anne, daughter of the Earl of Arundel, about the year 1625. He later founded the colony of Baltimore in America, and from that time his name has been perpetuated in that of his little Wiltshire home. Built of the limestone of the district, it is typical of the numerous small manor houses to be found in that part of England, unpretentious, but deserving of study as evidence of the straightforward methods of the native builders and their conservatism in the disposition of plan and use of material. Here the hall fireplace is flush with the wall, and the projection so common in this district is made a feature of externally: all the other stacks rise from the ridges, and, like the rest of the masonry, have very simple detail. Some windows have been blocked and a porch built before the principal entrance: as it is obviously no part of the original scheme, it is not shown on the drawing of the main elevation on the Plate. The interior has been stripped of its fittings, and the partition walls altered, but externally the nice qualities of the work are still easy to discern, and speak for themselves.

MADELEY COURT, SHROPSHIRE.

PLATES CXXV AND CXXVI.

AS early as the eleventh century the manor of Madeley belonged to the Prior of Wenlock; in the reign of Edward I a license was granted by the king to enclose a park, and Madeley Court became the country resort of the priors. Behind the house there is a pool which is all that remains of the fish ponds forming part of the entourage of the monastic dwelling. After the Dissolution the property was sold by Henry VIII to the Brooke family, in whose possession it remained until early in the nineteenth century.

The greater part of the existing house was built by Sir Robert Brooke, who died in 1558, and it has fared as badly as any house of its importance in England, not through restoration, but through complete neglect, more especially of recent years, and largely due to the altered surroundings amidst which it looks sadly out of place. Mining operations with all the attendant evils have crept nearer and nearer, and have not only blackened the atmosphere but hastened the ruin of the structure itself. It is built of stone with red brick chimney-stacks, and the roofs have obviously been covered with stone slates, although the greater part is now tiled. The principal front faces the south, with an east wing projecting well into the walled forecourt, the extent of which can still be determined; entrance to it is through a gatehouse standing well away from the house and parallel to it. The exterior owes much to its dormers, of which there are two on the south front and two on the east: they rise well above the eaves level, central with the principal windows below, and although quite simple in outline, and rather spoiled by the excessive size of the three-light windows with labels over them actually touching the copings, they bring to mind the composition found in many contemporary French works more forcibly than is often the case in this country. The detail is quite traditional in character and the stone finials are well profiled.

In the angle between the south front and the east wing is a stone porch, the upper part of which can be seen on Plate CXXVI. In spite of the fact that it is built close in the angle, it stands free and is clearly a later addition, as the character of its detail betrays. At the same time that this porch was erected, presumably in the reign of James I, the gatehouse (Fig. 262) seems to have been reared, for there

is sufficiently marked similarity of detail in both to point to their being the work of the same hands. Although Renaissance in character with classic profiles to the string-courses and archivolts, the designer has followed the early type of mullioned window in a gate-house which in all essentials is distinctly in harmony with the house to which it belongs, and the scroll-like terminations to the porch, concealing the roof, strike a rich note amongst so much plain masonry.

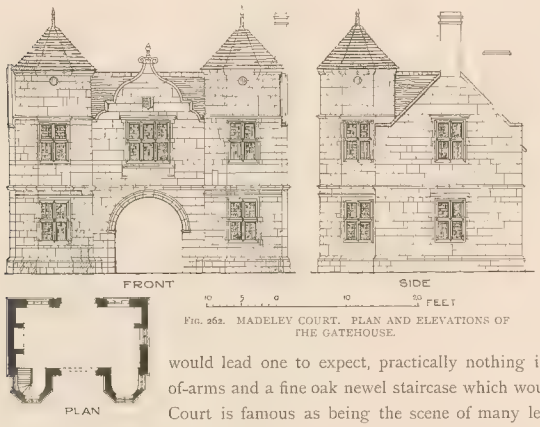


Fig. 262. MADELEY COURT. PLAN AND ELEVATIONS OF THE GATEHOUSE.

The interior of the house has been so long neglected that it is almost past repair, and of the fittings, which once were undoubtedly as sumptuous as the craftsmanship of the structure would lead one to expect, practically nothing is left beyond a good carved coat-of-arms and a fine oak newel staircase which would be difficult to remove. Madeley Court is famous as being the scene of many legends concerning Charles II after the Battle of Worcester.

LAKE HOUSE, WILTSHIRE.

PLATE CXXVII.

IN the parish of Great Durnford, and about four miles south of Amesbury, the manor house of Lake is conspicuously situated on the western bank of the river Avon. In 1550 the manor, then vested in the Crown, was granted to Robert Taylor and Andrew Salter, citizens of London, who, within a month, transferred it to John Capelyn. From him it was bought in 1578 by George Duke, but it seems that as early as 1550 the estate had been in the occupation of George Duke's grandfather, Michael Duke.[1] It is probable that the house was built either by Michael Duke in the reign of Edward VI, or by George Duke during the reign of Elizabeth. Certain it is that, as seen to-day after the saving process carried out so skilfully under Mr Detmar Blow,[2] it is an exceptionally interesting example of the small Tudor manor house, built of local materials, and as regards design, following a type traditional in the neighbourhood.

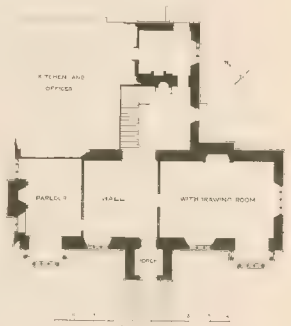


Fig. 263.—GROUND FLOOR PLAN

Ashlar stone and flint are here used chequerwise giving a wall of beautiful texture, but as the ashlar was built with thin beds, and the flints are only a few inches thick backed with flint and rubble chalk, the walling lacked bond, and most of the fractures which were threatening to ruin the structure were attributable to this cause. Although the arrangement of the interior is irregular, the front is quite symmetrical, with a porch beneath the central gable, and a bay window of the same height

[1] Hoare's 'Wiltshire.'

[2] 'Lake House, near Aymesbury, an account of its sustentation and repair.' 'Architectural Review,' March, 1899

as the porch, and like it finished with a battlemented parapet, central with each of the outer gables. The plan (Fig. 263) shows the extent of the original walls now standing, alterations having been made at the back of the house, and the newel staircase removed in favour of a more convenient one. From two old drawings, the south-west front of the house is known to have been separated from the road by a large forecourt with terraces on the south side, but, as so often happens, the lay-out has been despoiled. Lake House remained the property and the home of the Dukes until recent years, when it was fortunate in passing into the possession of Mr. Lovibond.

UPPER SLAUGHTER MANOR HOUSE, GLOUCESTERSHIRE.

PLATE CXXVIII.

THE greater part of this stone house was probably built in the sixteenth century by a member of the Slaughter family, whose arms appear on a shield on the small gable over the entrance porch.[1] They were lords of the manor, and probably took their name from the parish where for about three hundred years they had their dwelling.[2]

There is a difference of about 9 feet between the level of the forecourt and that of the vaulted basement of earlier date, which is entered from the back. The house faces west, and a wing at the southern end makes a simple L-shaped plan (Fig. 264), of large enough dimensions to allow of a fine arrangement of roofs and gables. As in so many houses in this part of the country, the eaves are concealed behind a parapet, and well-proportioned gables, carried up irrespective of breaks in the wall face below, give an interest and play of line which would hardly be expected from the plan. On the principal front there are three large gables central with the principal windows, and a smaller one over the original entrance; on the south front are three gables all finished with well-shaped stone finials. The porch is obviously a later addition; it projects about 9 feet, and on its principal face are seen classic pilasters and entablatures used with all the assurance that an acquaintance with "pattern book" designs gave to native builders who were bent upon breaking away from traditional lines without quite knowing how to do it; nevertheless it is one of the most charming porches of its kind in the country, and the straightforward simplicity of the house gives value to its fantastic qualities.

FIG. 264.—GROUND FLOOR PLAN.
From a plan by Mr. SYDNEY EVANS.

The building groups splendidly from the back, and the chimney-stacks of the Cotswold type are seen well from there. All the window mullions have the convex section, and are set back the right amount within the wall. The house has evidently been much altered within, and fireplaces have been moved to suit the position of cross walls and partitions; with the exception of some good panelling in one room of late date there is not much of interest.

Soon after the death of William Slaughter in 1740, the manor was bought by Mary, daughter of Thomas Dodswell, and afterwards wife of Thomas Tracy. Since then the house has been used as a farm-house, but there are prospects of better days in store for it.

[1] Bristol and Gloucestershire Archæological Society.

[2] Rudder's 'Gloucestershire,' where mention is made of monuments in the church to the family, notably John Slaughter, died 1583, and Paris Slaughter, his son and heir, died 1597.

UPPER SWELL MANOR HOUSE, GLOUCESTERSHIRE.

PLATE CXXIX

THIS manor, which is situated about two miles north-west of Stow-on-the-Wold, belonged to the Abbey of Evesham from the eleventh century until the Dissolution. There are no records of the building of the quiet stone manor house, with its long stone-covered roof, which so well repays the architect for making a pilgrimage to the out-of-the-way village. After being held by William Fox, the manor, together with the tithes of corn, wool and lamb, was granted in 1542 to Richard Andrews in trust: it afterwards belonged to the Stratfords, and in 1567 William Stratford died seized of it, so something is known of its owners True to the traditions of the locality, it may quite well be later in date than at first sight appears probable, and there is evidence in the doorway to the porch, flanked by columns and surmounted by entablature and curved pediment, that classic details were no less in favour here than at Upper Slaughter, not many miles distant. A large stone chimney-piece in one of the first floor rooms is also of advanced Renaissance character, but that was most likely a seventeenth-century addition. With these exceptions all the details are quite traditional: the six-light windows are divided by a larger central mullion and all have labels of the section shown in Fig. 265. The house has long been a farm-house, and not much of interest is left inside, but some particularly good casement fasteners have been preserved, and one of these is given on Plate CLXXVIII

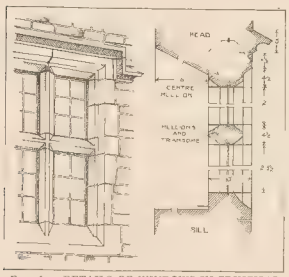


FIG. 265. DETAILS OF WINDOWS IN PRINCIPAL FRONT.

SALFORD HALL, WARWICKSHIRE.

PLATE CXXX.

ABOUT six miles from Evesham, in the parish of Salford Priors,[1] is Salford Hall, locally known as the "Nunnery" on account of its having been the refuge during the French Revolution of some Benedictine nuns. It is not known when the manor of Salford Minor received its second name of Abbot's Salford, which indicates its connection with the abbots of Evesham, whose property it was from the eighth century until the dissolution of that monastery in 1543.

There have been three buildings on the site of this house, but of the first little is known: the second, incorporated in the western portion, was erected in the fifteenth century, and was the work of Richard Hawkesbury, Abbot of Evesham, from 1467-77, or of his successor William Upton, Abbot from 1477-83. This building, which was of half-timber, was an occasional residence for the abbot and monks, but it has been so altered that it is now of little interest. On the dissolution of the Abbey of Evesham, the manor of Abbot's Salford became the property of Philip Hobby, who sold it in 1547 to Anthony Littleton, and his daughter and heiress

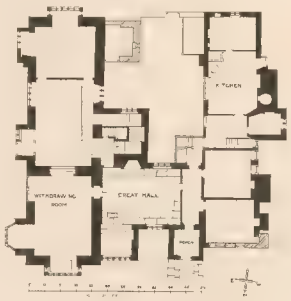


FIG. 266. GROUND FLOOR PLAN.—From a plan by MR. HAROLD R. PARSONS.

[1] The parish of Salford Priors contains two Salfords: (1) Salford Major or Prior's Salford; (2) Salford Minor or Parva, or Abbot's Salford

married John Alderford, the builder of the third house. The extent of the whole, as it now stands, is shown on the plan (Fig. 266), but only this later part appears on the Plate and in the elevations (Fig. 267). Originally surrounded by a moat, it is still approached through a gatehouse at the entrance to the forecourt. The main walls are built of local blue lias stone in narrow and wide courses alternating, a harder blue lias was used for the wrought quoins, and some of the mullions are of oölitic stone brought from Camden in Gloucestershire,[1] while the shafts of the chimney-stacks are of red brick, and the roofs

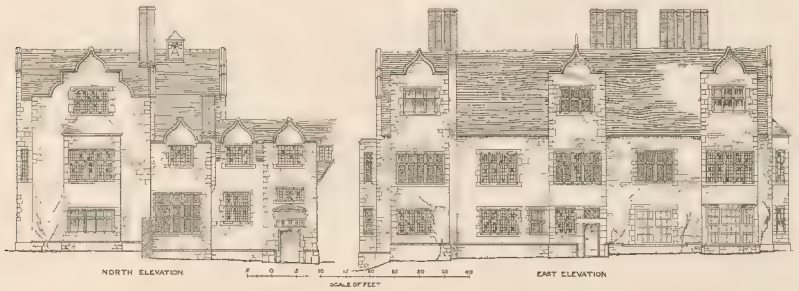


Fig. 267.—SALFORD HALL.—Elevations based on measured drawings by Mr. Harold R. Parsons

are covered with old red tiles. The porch doorway is later than the porch, and over it is carved the Alderford motto "Moderate Durant" and the date 1662, which should be 1602.[2]

The exterior is bold, all the projections being carried up without any string-courses or other horizontal lines crossing them, and finished with curved gables of good outline. To the left of the entrance is the great hall with a deep square oriel, and in its window are some coats-of-arms emblazoned in the glass. The room beyond the hall has probably been used as a chapel since early in the eighteenth century

John Alderford died in 1606, and Salford Hall became the property of his eldest daughter Elinor, the wife of Charles Stanford. He made some alterations, building the porch doorway, and in a bell-cot above the roof hung a bell on which the date 1610 is inscribed.

NUN-UPTON COURT, BRIMFIELD, HEREFORDSHIRE.

PLATE CXXX.

SITUATED on the borders of Herefordshire and Worcestershire, about five miles south-east of Ludlow, is this interesting house, which is fast falling into decay—uncared for and uninhabited

It is mostly built of brick, but the projecting porch is of simple timber-work with carved barge-board, and the whole is covered with stone slates brought well over the eaves without gutters. There appears to be no record of the building of this house or of its owners, but judging from some of the brick details, and especially from the curved gables and one of the chimney-stacks, it was probably built not earlier than the first quarter of the seventeenth century. It belongs to the numerous class of houses found as a rule in remote districts, which reflect little of the altered manner in building that by this time was turning traditional methods from the path they had so long followed. Even making due allowances for its forlorn condition, it is not often that a more delightful combination of forms and materials is met with, and it deserves to be recorded before it is too late.

[1] Birmingham and Midland Institute, Archæological Section. Article by the Rev. Father A. L. Chattery

[2] An old engraving in the Aylesford Collection preserved in the Birmingham Reference Library shows the date over entrance door as 1602. The figures were altered owing to the mistake of a local mason, who in the nineteenth century was called in to replace the original stone. Birmingham and Midland Inst., Archæological Section, 1895

NORTH CADBURY MANOR HOUSE, SOMERSET.

PLATE CXXXI.

RICH in legend as is its immediate neighbourhood, the Camelot of King Arthur, hardly less romantic is the history of the early owners of this manor house, situated about ten miles north-east of Yeovil. In the fifteenth century the property came by marriage into the family of Hastings, afterwards Earls of Huntingdon; the second Earl of Huntingdon died in 1561, and a younger son of his, Sir Francis Hastings, re-built the house and commemorated the honours and alliances of his ancestors in the stained glass, much of which may still be seen in the windows of the great hall. The date 1581 over a door in the great hall possibly fixes the date of the completion of the re-building, which a seventeenth-century writer refers to as "a faire beautiful house."[1]

Two old oil paintings are in existence which show that "the essential parts of the plan consist of a hall, with porch and bay window roughly balancing each other on the north front, and a wing at each end of the hall, the whole forming three sides of a small courtyard facing south, in one corner of which was a large turret staircase."[2] The plan of Lytes Cary Manor House (Fig. 48) is similar in its main disposition, but with the addition of a chapel. In one of the pictures a square forecourt is seen on the north or entrance front approach through an imposing gatehouse. All this has been altered; the gate-house has disappeared, and the only interesting part of the house externally is the north front shown on the Plate, where the porch and the large oriel to the hall form square projections on which Renaissance detail is conspicuous. The south front was re-built at the end of the eighteenth century, and the interior has been completely transformed.

On the death of Sir Francis Hastings in 1610 the manor was sold to Sir Mathew Ewens; shortly afterwards it was bought by the Newmans, and later by James Bennett, High Sheriff for Somerset in 1799, whose descendants have recently sold it. The panel over the entrance contains the Bennett arms and crest.

NEWTON SURMAVILLE, SOMERSET.

PLATE CXXXII.

ABOUT half a mile from Yeovil, in richly-wooded grounds overlooking the River Yeo, stands the manor house of Newton Surmaville, corrupted from Sarnaville, the Norman family who were early owners of the manor. After changing hands several times, the property was bought in 1608 by Robert Harbyn of Wyke, near Gillingham. He built the present house, placing his initials, shield, and the date 1612 on the rainwater heads. Thomas Gerard, a neighbour, writing in 1633, describes it as a "handsome new house . . . pleasantly sceated over the river and under a hill besett with groves of trees."

An indication of the late date at which it was built is apparent in the marked regularity of the principal front, which is divided into three main divisions, each gabled and treated exactly alike; these are separated by two square projections, the one being the porch and the other the oriel window to the hall, both carried up two storeys and finished similarly at the top with a flat roof and stone balustrade. They are very prominent on account of their position between the gables instead of central with them, as in most examples; the variation is a satisfactory one, and one which, in different materials, had already been made on the other side of England at Moyn's Park, Essex.[3] The east or garden front is equally symmetrical, the west side alone showing irregularity in the grouping of the windows and chimney stacks.

The whole of the walling is carried out in stone of the district built in very narrow courses, a finer

[1] Thomas Gerard (died 1634). 'The Particular Description of Somerset.' [2] Somerset Arch. and Nat. Hist. Society's Proceedings, vol. xxxvi.
[3] Illustrated in 'The Architecture of the Renaissance in England.' J. A. Gotch

grained stone of different colour being used for the large quoins and dressed work to windows, doorways, and copings. The tops of the chimney-stacks have been renewed, but they are a survival of a practical and beautiful type, represented by the sketch from Martock in the same county (Plate CLI), and no doubt prevalent in the district at one time, but instances of this domed capping are rarely met with now. The house has never left the builder's family, and is now in the possession of the Rev. Edward Harbin Bates Harbin, M.A.

GAWSWORTH OLD HALL, CHESHIRE.

PLATE CXXXIII.

THIS quadrangular timber-built house, situated about three miles south-west of Macclesfield, has been very badly treated. In 1694 Lord Macclesfield, whose property and residence it was, complained that "the house is ready to fall upon his head,"[1] and some years afterwards the new Hall was built, and the old one, left to its fate, fell to the level of a farm-house. In 1808 part of the house was pulled down, and at a period the date of which is uncertain, the front part facing the road was re-built in brick with imitation timber painted on it! But at the back of the house, in the south wing, there is still some of the original black-and-white work, and a particularly fine five-sided bay window projecting into the courtyard, three storeys in height.

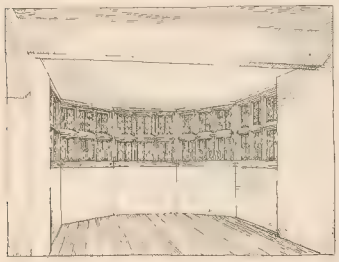


FIG. 268. SKETCH OF THE INTERIOR OF THE BAY WINDOW AT THE HIGHEST FLOOR LEVEL.

This bay, shown on the Plate, is a very bold piece of timber construction, in fairly good preservation. The mouldings of the various members, in some cases wrought out of large timbers, are interesting and unusual (Fig. 269). In each of the two lower floors the lights are carried on continuously the length of the hall and the room over with exceedingly good effect both externally and internally, but so great an area of glass must have at all times kept the temperature of the rooms low; the interior of the bay at the top floor is seen in Fig. 268.

Over a doorway is a stone panel containing the coat-of-arms of the Fittons, and a Latin inscription, reproduced here from a rubbing (Fig. 270), in which the date 1570 occurs. If this be the date of the building of the Old Hall it was the work of Sir Edward Fitton, who was born in 1527, held high posts in Ireland, and died in 1579. The pansy, which forms part of the family crest, may still be seen. The Fittons owned the manor of Gawsworth for many generations, and as early as 1398 had a house there.

In 1643, on the death of Sir Edward Fitton, the property passed to his nephew, Charles Gerard, first Earl of Macclesfield; on the death of the second Earl in 1697 it became the property of his niece, Lady Mohun, and was afterwards bought by the Hon.

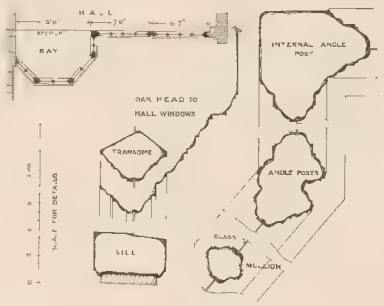


FIG. 269.—PLAN AND DETAILS OF THE BAY WINDOW

[1] Hon Henry Sidney's 'Diary and Correspondence.' Letter from Mrs Grace Worthley

[2] In 1398 the Bishop of Lichfield granted licence to Lawrence Fitton to have divine service celebrated in an oratory in his manor house at Gawsworth.

William Stanhope, of whom the Earl of Harrington, the present owner, is a descendant. The four large fishponds near the house, and extensive grounds walled-in to this day with brick walls ending in a large hemicycle, point to a splendid lay-out; the ground has evidently been terraced in parts, but there is no record of a terraced garden, and the local tradition of a tilting ground is doubtless mythical.

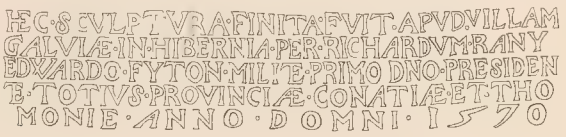


Fig. 270.—INSCRIPTION CARVED IN STONE ON PANEL OVER THE ENTRANCE TO GAWSWORTH OLD HALL.

ST. JOHN'S HOSPITAL, RYE, SUSSEX.

PLATE CXXXIII.

THIS delightful timber-built town house, standing in Mermaid Street, owes its present name to its use as a hospital in the early part of the nineteenth century, during the war with France, when Rye was one of the headquarters of the military.

It was built in 1576, if the date carved on one of the brackets can be relied upon, and it is hardly likely to be earlier, judging from some of the detail. It probably had another wing, or was intended to have one, as in its present state it is imperfect.[1] Nevertheless, in spite of periods of neglect and unavoidable restoration, it is a particularly pleasing instance of simple half-timber work, with nicely proportioned windows and overhanging gables led up to by large plaster coves.

In the middle of the seventeenth century it was the residence and property of Richard Hartshorne. His daughter Elizabeth married the son of Samuel Jeakes, Town Clerk of Rye and distinguished as the author of "Charters of Cinque Ports." Samuel Jeakes the younger describes the house, which came to him as a marriage portion in 1681, as one of the best in the town. His initials and those of his wife, with the date 1699, occur on a water tank inside the house.

"GREAT SIR HUGH'S," ESSEX.

PLATE CXXXIV.

ABOUT a mile from the village of Great Baddow stands this terribly dilapidated house, about which very little is known in spite of its great interest and the undoubted excellence of its principal front. An Essex historian describes it as "an exceedingly good mansion house of brick, with noble piazzas in the front,"[2] and records tell of its "fifteen rooms wainscoted, with fish ponds about it, fit for a gentleman's seat. . . ." The manor was called indifferently Shenges or Great Sir Hugh's,[3] but the house has kept its name since adopting it from Sir Hugh de Badow, whose property and residence it became in 1331. The de Badows, who had owned the property from the time of Edward I, were large landowners in Essex, and there is no doubt that in their day the house must have been of considerable extent. On the death of Sir Hugh, it passed by the marriage of his daughter and co-heiress, Catherine, to Thomas de Naylinghurst of Braintree. He made it his home, and it remained in his family until 1558, when it was in the possession of Robert King, in whose time doubtless much of the work still

[1] Hollow ay's 'History and Antiquities of Rye.'
[2] P. Muilman 'A new and complete History of Essex from a late Survey. 1770-1772
[3] The "Great" does not refer to the man, but distinguishes the manor from that of "Little Sir Hugh's."

standing was carried out, but the front shown on the Plate, with its arcaded lower storey, may with more certainty be attributed to William Luckyn, who owned it about a century later.

Although the details of this front show a marked preponderance of classic profiles, there is still a staunch reliance upon earlier forms, notably in the simple gabled roofs and beautiful oriel windows, and the house deserves to be recorded here before it has fallen to utter ruin. Moreover, it may be pointed to as one of those belated buildings of transitional character which are always of such interest, and without which the evolution from one architectural manner to another can never be completely illustrated.

The large oak door, drawn in detail on Plate CLXXV, appears to date from Robert King's time, and it is not unlikely that it was removed to its present position when the front of the house was remodelled; with no fewer than thirty-five panels, hung to a very solid frame with the mouldings stopped in the traditional manner, it is a particularly fine door, and is fortunately in good preservation.

FIG. 271. GENERAL VIEW OF THE PRINCIPAL FRONT.

MAPPERTON MANOR HOUSE, DORSET.

PLATE CXXXV.

ABOUT two miles from Beaminster, situated on high ground, stands this mellow-tinted stone manor house, with the church close against it, and forming one side of the forecourt (Fig. 272). The property of one family for over six hundred years, the history of Mapperton is by no means clearly recorded, but authorities agree that the house was built by Robert Morgan some time during the reign of Henry VIII. The entrance-front, which faces west, underwent certain alterations at the hands of a succeeding owner, and it is in the north wing that the greater part of the Tudor work must be sought. The window in the west gable, the dormer on the south side, and the angle pinnacles at each end of this wing, surmounted by the heraldic griffins, shown to a large scale on Plate CXLI, remain untouched; otherwise the exterior has been much altered. The remodelling of the principal front has been attributed to Richard Brodrepp, who in 1608 married Mary, the heiress of the Morgans, but it was not till 1618 that the division of the property made him master of Mapperton. Some authorities contend that he partly remodelled it, others that he entirely re-built it, as the courses of the masonry and the transoms of the windows line more accurately than would be the case had the work been done at two different periods. He appears at the same time to have made many alterations in the interior. His grandson, Richard Brodrepp, who died in 1706, re-built the church in 1704, and

FIG. 272. GROUND FLOOR PLAN.
From a plan by Mr. H. H. HOUNSELL

probably set up the gate piers beside the principal entrance, while to a later Richard Brodrepp, who died in 1774, must be attributed the addition of the balustrade which runs along the front and is returned round the porch and the two bays. He is also answerable for the modernizing of the garden front, where much was done to detract from its earlier character. The niches in the walls of the porch seen in the sketch (Fig. 273) are evidence of the remodelling in the early part of the seventeenth century, and are very similar to those in the porch at Keevil Manor House (Fig. 261), but the Morgan crest is carved in the spandrils of the flat arch of the doorway.

FIG. 273. MAPPERTON MANOR HOUSE. SKETCH OF THE INTERIOR OF THE PORCH

The house loses by the destruction of a large bay window which formerly lit the drawing-room and a room above it. The ceiling of this upper room, illustrated on Plate CLXIX, is a beautiful example of early sixteenth-century work; it appears to have been executed for Robert Morgan, and shows—more particularly in the frieze (Fig. 274)—a mingling of the handiwork of the foreign craftsman with that of the native "playsterer," which is distinctly fascinating.

The following inscription was formerly to be seen in the hall: "Robert Morgan and Mary his wife built this house in their own lifetime and at their own charge and cost.

What they spent, that they lent;
What they gave, that they have;
What they left, that they lost."

At the south-east corner of the house, where additions have been made in recent years, some of the walls contain early stone-work; these rooms stand above a large arched room made either for cellarage, or to raise the ground floor to the terrace level; they may have been outbuildings or they may have formed part of a building still older than the Morgans' house.

There is a generous flavour to the exterior of Mapperton and a remarkable blending of work of different periods; the north wing with its pure Tudor details, and the west front with its porch, balustrade, and other late features, harmonize and give a general effect of richness and warmth.

FIG. 274. MAPPERTON MANOR HOUSE. PORTION OF PLASTER FRIEZE TO A ROOM ON THE FIRST FLOOR.

DETAIL SERIES.

PLATES CXXXVI TO CLXXXI INCLUSIVE.

GATEHOUSES AND GATEWAYS.

PLATES CXXXVI, CXXXVII AND CXXXVIII.

IT is necessary to revert to the mediaeval castle or fortified manor house for the origin of the gatehouse, where a chamber over the principal entrance gateway was necessarily provided for the working of the portcullis and for the accommodation of the guard. Although in Tudor times the gatehouse had ceased to be of more practical use than a bar to the entrance of marauders and beggars, the seclusion thus ensured and the dignity it gave to an approach were reasons sufficient for its retention in peaceful days. At Hurstmonceux Castle, Sussex (*temp.* Edward IV), the military character is beginning to be lost sight of, and in the increase of window area and the slender proportions of the flanking turrets, it is apparent that the domestic idea prevails. It may be said that the last remaining trace of the demands of fortification, which had to so great an extent determined the form and character of earlier houses, is often to be found in the moat and gatehouse of Tudor days.

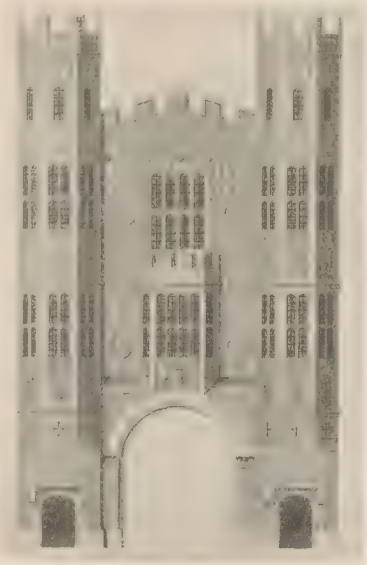


FIG. 275. HOLBEIN'S GATEWAY, WHITEHALL
From an original drawing in the possession of Mr. WALTER L. SPIERS

Monastic establishments and colleges were also invariably entered through gatehouses, and the tower-like type of structure emphasized the entrance to the quadrangle, whilst providing quarters for a custodian or porter. The gatehouse of this type, as distinct from the long low variety, is generally three storeys at least in height and always rises above the adjacent roofs when incorporated, as was customary, in a side of the courtyard, whether at an angle of it, as at Cothele (Plate XXI) and Haddon Hall (Plate LXXX), or when forming the central feature of the front wing as at Ightham Mote (Fig 25. Cowdray (Fig. 96), and originally at Sutton Place (Figs. 87 and 90).

A lofty gateway of this upright kind with battlemented parapets and roof concealed behind the parapet, as was customary, was erected in Whitehall by Henry VIII in 1535 on the spot now occupied by the portico of Dover House. The design of this is commonly attributed to Hans Holbein, but it was pulled down in 1759, not, fortunately, before a record was made in the scale drawing reproduced in Fig. 275. It measured about 41 ft. wide and 68 ft. high to the top of the angle turrets, and was built of brick and stone chequered with flint in a very beautiful manner; terra-cotta busts set in circular recesses.

somewhat similar to those at Hampton Court Palace, were prominent notes in the design, and with the royal arms sculptured over the archway gave an added richness quite in keeping with its position.

In the courtyard house the most imposing position for the gatehouse was in the centre of the front wing, and in brick districts especially it was carried up to a considerable height, seven storeys at Oxburgh (p. 9), nine at Layer Marney (Plate XL), and five at Hampton Court Palace (Plate LXI), where, however, the two upper storeys have long since been removed. In this tower-like type, mostly confined to the south and east of England, where several have been isolated by the destruction of the adjacent buildings, as at Little Leighs Priory (Plate CXXXVI), octagonal turret-like projections are generally found at the angles, one of them at least containing stairs and the others frequently *garde-robes*, and all carried up considerably higher than the rest of the structure: these turrets with their battlemented parapets and even loophole slits for arrows, or circular openings for the muzzle of a cannon, as seen at Hurstmonceux, are reminiscent of earlier days, but doubtless as often as not by Henry VIII's time they were surmounted by lead-covered cupolas or "types" which gave a pleasing finish, known only from old drawings, since their destruction has been so general.

Fig. 276. THE GATEHOUSE, RIPLEY HALL, YORKSHIRE.

When provision for the working of the portcullis had ceased to be a necessity, a favourite place for an oriel window was over the central archway, between the turrets, as in the beautiful examples from Hengrave Hall (Plate LVI), Kirtling (Figs. 117 and 118), and Titchfield Place (Plate CXXXVI): very well indeed did an oriel become this position, adding to the apparent height of the gatehouse by its preponderance of vertical lines, and affording the occupants of the chamber within a wider and more distant view. It is, in fact, upon the gatehouses and porches of sixteenth-century houses that the most elaborate oriel windows are often to be found.

Where the gatehouse was a detached building, connected with the main block by the enclosing walls of the forecourt only, it, as a rule, assumed another form and generally speaking one more essentially domestic in character. Long and low rather than square and lofty, and having no distinct prototype in the earlier strongholds, gatehouses of this type are very varied in design, ranging from a structure pierced by a wide archway giving passage to laden farm wagons, with a narrow archway for foot-travellers beside it, such as that at Place House, Tisbury, to the symmetrically disposed one at Down Ampney, illustrated on Plate CXXXVIII, which is almost a dwelling house in itself. Gatehouses of this description are found in all sorts of positions relative to the house, depending entirely upon the direction of the principal approach: thus the beautiful stone one at Athelhampton Hall, taken down in 1826, appears to have been placed at the angle of the forecourt (Fig. 143). At Kenyon Peel (Plate CXXXVIII), Hoghton Tower (Figs. 186 and 187), and Cothelstone (Figs. 252 and 253), it is central with the house: at Down Ampney and Borwick Hall (Fig. 198), to mention only two, it is at right angles with the house; while at Sandford Orcas (Fig. 147), owing to the peculiar nature of the approach, it is actually attached to one side of the house. In all of these the roof is accentuated and not concealed behind the parapet. At Martholme is the severely plain gatehouse seen on Plate CXXXVIII, which measures about 44 feet long with a depth of nearly 20 feet, built of very irregular masonry. Over the archway on the outer side is a panel bearing the shield, crest, and initials of the Hesketh family, with the date 1567. Immediately above the archway was a favourite position for a sculptured panel, bearing

the coat-of-arms of the founder, or even the royal arms as at East Barsham (Fig. 41). The arrangement of a wide archway with a narrow one beside it, referred to previously, was favoured in many manor houses on account of its practical advantages: it is found at South Wingfield (p. 10), and at Ripley Hall (Fig. 276), for instance, but when the single wide archway was used alone, a wicket gate was generally formed in the heavy oak doors to allow pedestrians easy passage.

Fig. 277. STUTTON HALL, SUFFOLK. BRICK GATEWAY AND BOUNDARY WALL

The material of the locality having determined the construction of the gatehouse as much as that of the house itself, it follows that brick, stone, and timber were all used. In such a house as Little Moreton Hall, the timber gatehouse was extended the full width of the courtyard with a projecting porch carried to the edge of the surrounding moat (Figs. 189 and 190): such large dimensions are quite unusual, and the smaller but later gatehouse at Stokesay Castle is in many ways far more satisfactory. The combination of stone and brick with half-timber gave many very picturesque gatehouses which add to the interest and dignity of the approach. At West Stow Hall (Plate CXXXVII) the timber work is confined to the upper part of the overhanging sides, and this exceptionally interesting gatehouse is partly carried on arches across the moat, playing a more important part in the lay-out than was often the case in houses which were not built on the courtyard plan. Peculiarly irregular in its setting out, this gatehouse is a monument to the skill of the native brick builders; the detail is suited to the material, and as was always the case, was suggested by it. The original tops of the flanking turrets, which have been so generally destroyed, have survived here: similar in their main lines, the two front ones take slightly different shapes, but each has a little stone figure as a finial, one of which is given in Fig. 120: the turrets in the rear are smaller and are treated with less elaboration.

278.—BRICK GATEWAY, BROMLEY, KENT.

In domestic work on a small scale, the gateway took the place of the more important gatehouse, and in the enclosing walls of a forecourt or of a walled garden examples of Tudor gateways are still to be found intact. In stone districts these, in common with porches, were at a comparatively early date treated with pilasters and entablatures, but in brick districts, they seem to have kept their mediaeval character to the very end of the sixteenth century. A very complete covered gateway with pinnacles of brick at the angles from Stutton Hall, Suffolk, is illustrated in Fig. 277, and it is interesting to see that above the battlemented walls adjoining it, pinnacles are carried up at intervals in a manner which unquestionably was very prevalent in Tudor times. At Colville Hall, Essex, is a good plain brick gateway of the simple arched type, and one from Bromley, Kent, which even in 1825 had lost the tops of its pinnacles, is recorded in Fig. 278.

MASONRY DETAILS.

PLATES CXXXIX TO CXLVII INCLUSIVE.

STONE, used alone, has always suggested breadth of treatment and a reliance upon the dignity and repose of plain wall space. But the desire for relief and a more pleasing wall texture than can be obtained from an unbroken surface, has been met in many simple ways, one of the most effective, found in districts where stones of more than one colour were available, being the arrangement of light and dark courses, not necessarily alternating, but often more effective if built in haphazard at the whim of the mason. A delightful instance of this is seen in the Abbot's dwelling at Muchelney (Plate VI), and in

FIG. 279. GREAT CHALFIELD MANOR HOUSE, WILTSHIRE. DETAIL FROM THE PRINCIPAL FRONT

Northamptonshire small houses of later date abound, in which the local ironstone was used in bands contrasting with the lighter coloured courses. Wherever building stone of fine quality could be quarried, such as the incomparable Ham Hill stone, fine ashlar walling in large blocks was invariably used by the Tudor builders; but in less favoured districts the walling is often of very uneven surface, built of unsquared blocks, or of small stones brought to irregular courses, the wrought work contrasting as precious beside a comparatively rough setting. In such a house as Great Chalfield the walling is for the most part unsquared, but those parts requiring to be wrought are finished with the utmost delicacy, and

in the cresting to the oriels and in the sculptured finials, clearly seen in the tele-photograph reproduced in Fig. 279, the craftsmen found opportunity for the display of their skill. In no one particular feature is the free and romantic spirit of late mediaeval work more evident than in the finials perched high at the apex of gable or crowning an angle pinnacle, as in such a house as Mapperton, Dorset (Plate CXLI), where after some four hundred years of exposure the heraldic beasts are as full of fire as the day they were executed. In the shelter of the courtyard at Hengrave Hall, four finials of this description have survived on the angles of the bay window (Plate CXL). In Tudor times there must have been scores of these heraldic finials (Fig. 280), but owing to the exposed positions which they necessarily occupy, they have mostly perished, and it seems to be only in the counties of Somerset and Dorset that many unrestored ones remain. The series at Hampton Court Palace on the buttresses of the great hall, of which two are given on Plate CXL, are restorations following exactly the lines of the originals: these hold metal banners or vanes which are known to have been gilt originally, and enriched with bright colours. There is no doubt that other parts of the palace, including the parapet to the bridge over the moat, were similarly embellished with heraldic beasts set on stone shafts.

Fig. 280. HERALDIC FINIAL, STANTON HARCOURT, OXON

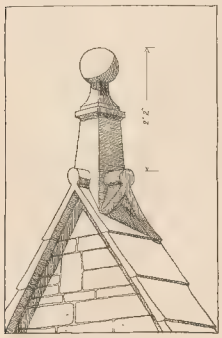


Fig. 281.—STONE FINIAL, MELBURY, DORSET

Although sculptured finials have so seldom been spared, there are a great number of shaped ones on houses of the period all over the country: much skill is evinced in the way these are placed on the coping stones, sometimes diagonally and sometimes square with the gable, but they are always finished off with an easy profile suitable to the position: many varieties will be found on the houses illustrated in this book, and a very good one from a little manor house in Dorset is given in Fig. 281. Kneeler stones are not as a rule found to project very much or to be treated with the elaboration more customary in church work, but at Sandford Orcas (Plate LXXIV) and at Wilderhope (Plate CX*) small finials are wrought upon them with good effect. Many sections of copings, plinths, and other wrought members (Fig. 282), will be found upon the Plates of measured drawings, and the persistence of the battlemented parapet on manor houses in which no suggestion of fortification is apparent, cannot fail to be remarked.

In the panels often set in the plain walling above an entrance doorway some of the most spirited carving executed by the native craftsmen is to be found. These are mostly heraldic in motif, such as those illustrated on Plates LXXV and CXXXIX and in Figs. 283 and 284. The example from Skipton Castle (Fig. 283) represents a panel placed over the doorway between the two bay windows seen in the view of the courtyard on Plate CX.

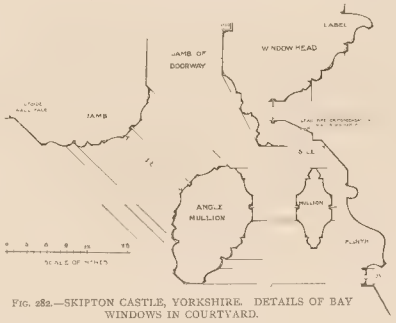


Fig. 282.—SKIPTON CASTLE, YORKSHIRE. DETAILS OF BAY WINDOWS IN COURTYARD.
From measured drawings by Mr. Noel Hadwen

Whenever straightforward heraldic carving was needed to fill a panel, or a spandril to a doorway or fireplace, there was no lack of creative power or skill in execution, but it is certain that the Italian craftsmen who were present in this country in numbers long before the Renaissance came to maturity

were able to teach much by their more delicate modelling, by their wider range of fine detail, and, above all, by their knowledge of the human figure, which the native carvers seem to have seldom attempted at this period without a certain grotesqueness. When the two schools of craftsmen worked intimately together, as was clearly often the case, the happy combination resulted in such exquisite decorative work as the panel originally sculptured over the entrance to Clifton Maubank, Dorset, but since 1786 to be found at Montacute (Plate CXXXIX).

Fig. 283. SKIPTON CASTLE, YORKSHIRE. CARVED PANEL IN THE COURTYARD
From a sketch by Mr. Noel Hadwen

Although the profiles of mouldings do not show any very great inventiveness as a rule, they are thoroughly suited to the purposes for which they are designed, and much ingenuity is often apparent in their application: generally speaking they are shallow and lie on the chamfer plane and this in the case of doorways and chimney pieces allows of the use of "stops," which are often ingenious and always delightful; many instances will be found in the illustrations throughout this work of "stops" in wood as well as in masonry. In these stone houses much depends upon the section of the stone mullions and their position in relation to the external wall face. Thin mullions, or what comes to the same thing, lights too wide, are sure to produce a meagre and wiry effect, and the old masons seldom erred in this respect: it is very interesting to notice the different sections and the changes in the form of the head of the light. Although mediaeval buildings owe so much to the wealth of stone traceries, the difficulties of glazing and of providing shutters or casements to fit lights with intricate heads, in due course resulted in the abandonment of traceried heads, except in the upper part of oriel or bay windows, for the simpler flat-arched type, or for the still plainer square head, which continued in use till it was eventually ousted by the introduction from abroad of the wooden sash window. With tracery or the flat arch the section of the mullion invariably shows the hollow chamfer, but with the square head the convex form became general, while in the best work in districts where good free-stone was available an additional member, slightly splayed or moulded, was often worked. The mullions are set back a few inches, the larger ones, introduced with good effect in wide windows and allowing a joint in the head stones to be placed over them, alone being brought out to the wall face, as shown in Fig. 285: this diagram also gives a series of sections showing different forms of jambs and mullions. The hollow section of earlier times persisted in some districts with the square head, as seen in the example illustrated in Fig. 286 where the sections of the mullion and label moulding are of an essentially Gothic type. Whatever the section of jamb, mullion, and head, the sill is nearly always a single slope externally, but occasionally it is moulded as at Sandford Orcas (Plate LXXV). The transom, when introduced, shares the section of the

Fig. 284.—SCULPTURED NICHE WITH FIGURE, SHREWSBURY.

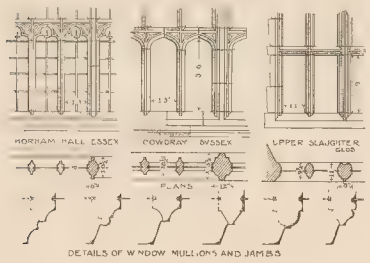


Fig. 285. TYPICAL STONE WINDOW LIGHTS AND MULLIONS

mullion as regards its underside, with that of the sill, for its upper surface. The placing of the transom in the height of the window is one of the most important lessons to be learnt from old work, and it will always be found that the upper lights in a single transom window are only slightly less in height than the lower, and that in no instance do they approach an exact square; when more than one transom is introduced in a window, the reduction in the height of the lights is gradual and, although not always carried out according to any definite system, the result never fails to be pleasing.

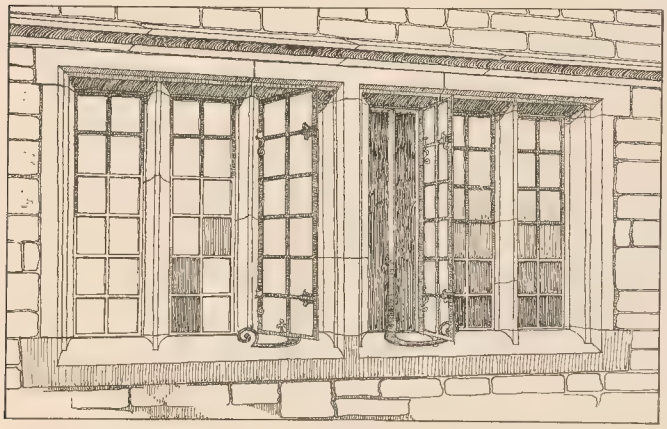


FIG. 286. -MELBURY, DORSET. STONE MULLIONED WINDOW WITH ORIGINAL FITTINGS.

Tudor architecture admits of great freedom and variety as regards the amount of window area and the position of the windows themselves, while differences of height and breadth are freely accepted according to the amount of light required to be admitted to any particular room. Uniformity can scarcely ever be obtained in domestic buildings without some sacrifice, because the apartments in a house being for different uses necessarily vary in size. There may be a large proportion of window area in one part of a front, and large surfaces of walling in another, but whatever the arrangement of fenestration, there is invariably a satisfactory sense of proportion between solid and void. Seeing that the windows are subdivided by mullions and transoms into many small openings, by increasing the number of lights, windows could be enlarged to any extent, both as to width and height, consistent with good construction, without giving the appearance of gaps in the wall and producing an impression of weakness. Consequently windows of varying numbers of lights, some with transoms and some without, are used side by side without fear of disturbing the unity of the whole.

BAY AND ORIEL WINDOWS.

Bay and oriel windows were also built with the greatest freedom: indeed they constitute by their varied plans and widely differing detail one of the most characteristic and beautiful features of many of the houses illustrated in this work, and one that seldom fails to show the skill and fancy of the Tudor builders. Projecting windows of all kinds, with canted sides, square sides, curved sides, and even semicircular on plan, succeeded to the small and timid lights of earlier and less peaceful times, and instead of being subordinate features, the windows command attention and even dominate the gables and other parts of an elevation in no small degree. They are mostly built up from the ground, seeing that the largest and most important occur at the dais or upper end of a great hall, which was seldom raised much above the ground, and whereas generally the other hall windows were high in the walls, the oriel or bay by means of its lowered sill threw light direct on to the buffet and the high table, and, at the same

time, allowed the occupants of the daïs to see something of the landscape beyond. Not only were they made wide and spacious on plan, but they were of such height that it was necessary to divide them by horizontal transoms, several of which are often found in the same window. The bay and oriel were

Fig. 287.—WINDSOR CASTLE, BERKSHIRE. HENRY VII'S BUILDING AND QUEEN ELIZABETH'S GALLERY BEFORE RESTORATION
From a sketch by J. C. Buckler.

undoubtedly singled out for elaboration in these houses. As might be supposed, the finest are executed in stone, and even in brick districts this material was used for the wrought work almost exclusively. In wooded districts timber was naturally employed, and reference will be found to windows constructed of that material on p. 209. In some of these windows small buttresses are wrought on the outsides of the mullions; gradually reduced in projection by means of weatherings, they have a decorative value, but it is doubtful whether they continued to be used into the sixteenth century, the tendency in the best work of that time being to eliminate all but useful members. Internally, the ceilings are often vaulted in stone with exquisite detail.

At Neville Holt, Leicestershire, is the fine bay, two storeys in height, which is set out in detail on Plate CXLIV*. Such a bay as this exhibits in the profiles of its mouldings, in the cusped heads to the lights, and in the carving to bosses, cresting, and spandrils, all the characteristics of the late fifteenth-century school of native craftsmanship. This is seen again, in a rather more advanced phase, in the stately oriel with stone groined roof from the hall of Crosby Place, illustrated on Plate CXLII, which is planned in five bays of an octagon, three being pierced with two-light windows, while of the remaining two, one is entirely and the other half filled by blank stone panels corresponding to the window lights. The date has been fixed between 1466 and 1475, and except for slight restoration and the loss of the greater part of its original stained glass, it stood intact until 1908, when on the demolition of the hall, it was taken down, and it has recently been skilfully re-erected in Chelsea.

A beautiful series of windows from Henry VII's building and Queen Elizabeth's gallery on the

north-west side of the upper courtyard at Windsor Castle is seen in the sketch Fig. 287: the lofty windows of the earlier work present all the complexities of plan which characterize the somewhat similar windows at Thornbury Castle (Plates XXVII and XXVIII), and on plan are not unlike those in Henry VII's Chapel at Westminster, of contemporary date. In the oriels of the later gallery it will be noticed that the cusped heads have given way to the flat arch or simple square, which was very prevalent in Elizabeth's reign. The corbelling to these windows was always thoughtfully profiled to avoid a weak line of intersection with the wall, and at the mitre on the angle: the mouldings, when numerous, generally fall within one plane: even when they appear to be very elaborate they are generally made up of a series of shallow members designed with regard to the jointing of the stones which were always built into the wall with a mason's butt joint (Fig. 288). A string-course, which is frequently continued along the wall, often forms the top-most member, and serves to tie the oriel to the wall, as well as to give protection from the weather, and prevent rain-water running down and disfiguring the mouldings.

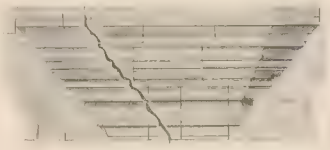


Fig. 288.—HOLCOMBE COURT, DEVON. DETAIL OF CORBELLING TO ORIEL WINDOW.

A very favourite position for lofty oriel windows was over the principal entrance archway, whether to gateway or porch; at Forde Abbey (Plate X), and at Cerne Abbas (Plate CXLIII), both in Dorset, are magnificent examples with traceried heads to the lights, and in the case of the former, with carving in the hollows of the mouldings (Fig. 19). At Holcombe Court (Plate CXLIV) there is a very bold oriel, three storeys in height, starting as usual above the archway of the principal entrance, and the parapet carried round it: this was the favourite way of finishing bay and oriel windows, but instead of flat roofs, they were sometimes given sloping stone ones. This appears to have been frequently done in the west of England, and a good instance of stone roofing with weathered courses is seen in the oriel window on the porch at Parnham Manor House (Plate LIII*).

OAK FRAMED WINDOWS AND BAYS.

PLATES CXLVIII AND CXLIX.

FROM the nature of the material, timber built houses present a very wide range of detail. Windows of all shapes and sizes are met with, and the frequency of little oriel windows, thrown out wherever they could be conveniently arranged, is not to be wondered at. A few representative examples are given on Plate CLXVIII, from which it will be seen that the sills and corbelling are as often as not found to be wrought out of solid balks in early Tudor times, and the mouldings and carvings on them are of great interest. Although this practice was very general in Lancashire and Cheshire, it was not by any means confined to the northern counties, and in Fig. 56 a very beautiful example, small in scale, is given from Compton Wynyates, Warwickshire, while preference has been given on the Plate to examples from the midland counties. When the coved form was preferred, the cove was generally plastered, a treatment admirably suited to the curved surface, but oak ribs occur at the ends in most instances, as seen in the examples illustrated on the Plate, as well as at Eastington Manor House (Plate CXIV*) and elsewhere. Sills supported only by shaped wood brackets, as in the house at Great Baddow, Essex (Plate CXXXIV), do not seem to have become common until the latter part of the sixteenth century, when they were used in great variety. These little oriel windows are contrived beneath the eaves or beneath the overhang of the gable or storey above in the majority of instances, but when carried through the eaves and finished with a gablet, as at Little Moreton Hall (Fig. 289), they were treated practically as dormer windows, and the projecting roof allowed of the use of pendants, and finials variously shaped and carved.

The oriel windows opening out of the halls of such houses as Ockwells (Plate XVIII) in the South, Speke Hall (Fig 235) and Gawsworth Old Hall (Plate CXXXIII) in the North, are large, and from their slighter construction allow of a greater area of glass than is possible in the case of masonry. The width of the lights in these and other windows is greater in proportion to the thickness of the mullion than in stone windows, and the glass is frequently fixed in a rebate instead of in a groove. Whenever necessary a transom is introduced, and it is generally thicker than the mullions for the practical reason that it had to receive the tenons of the mullions above and below it, and the oak pins which secured them. In a few houses in the North of England the deep transom is enriched, most effectively, with a band of carved foliage or other ornament, as seen in the detail sketch from Ordsall Old Hall (Fig 290).

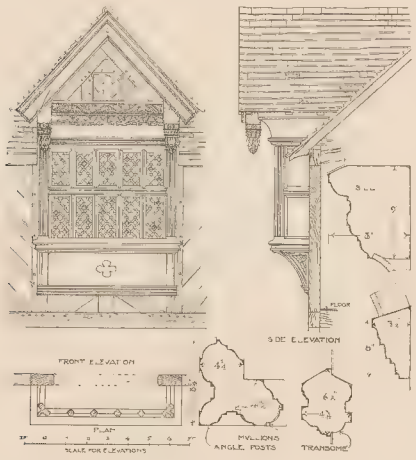


Fig. 289. LITTLE MORETON HALL, CHESHIRE. DETAILS OF DORMER WINDOW IN COURTYARD.

The window openings left in the framing of timber houses were often, in early times, divided into narrow lights by upright bars of wood, cut square but fixed diagonally, as at Shorne, Kent (p. 13), or alternating with square bars of a larger size, as in the house at Butleigh (Plate CXLIX) of which unfortunately nothing is now standing. Very few examples of openings treated like this have survived: it is almost certain that they were not glazed originally, as shutters of wood in all probability were used to close them before glass was generally available. Not only with these, but quite as often with the moulded mullion, the head and sill were left square, the effect in perspective being very good: an instance of this from Lydiate Hall is shown on Plates CXIII and CXLIX. The use of the traceried head was perhaps less customary than in masonry, or it may be that being very delicate the wood has perished; the finest still in position are perhaps those at Ford's Hospital, Coventry, where the glazing is continuous behind the tracery (Plate LII), but less ornate examples are met with, and in Somersetshire it is not unusual to find oak tracery and mullions in stone built houses, as at Bratton Court near Minehead, and at Butleigh (p. 16).

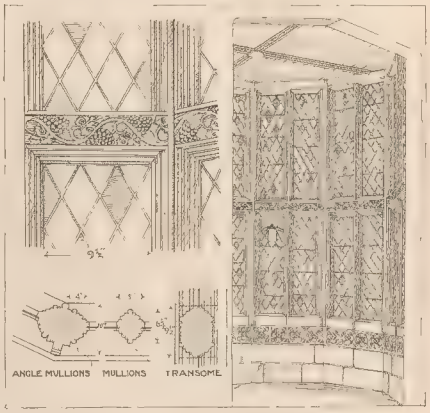


Fig. 290.—ORDSALL OLD HALL, LANCASHIRE. DETAILS OF HALL ORIEL.

On parallel lines with the stonemason's window, ovolo moulded mullions and lights with square heads became the common type, but the mullions (Fig. 291), transoms, and angle posts were worked with more members than were suitable in stone, while long ranges of lights such as those

at Rumwood Court, Langley (Plate XCIX*) were readily constructed in timber. As the difficulties which confronted the mason of carrying long stones over the head of a window did not trouble the carpenter, the thicker mullion in the width of a window is rarely found and its absence is not felt, but the angle posts of bay windows were always very solid and of sufficient depth to allow the mullions to be set back a few inches within the face of the framing, as seen in the detail from Gawsworth Old Hall (Fig. 269), where the timber construction is of more than ordinary interest.

FIG. 291. TYPICAL SECTIONS OF WOOD MULLIONS

CHIMNEY STACKS.

PLATES CL, CLI, AND CLII.

ALTHOUGH chimney-stacks have been used in this country ever since the twelfth century, and although many mediaeval stacks are of very good design, it can be stated with confidence that it was not till the sixteenth century was well advanced that they were commonly built to houses, both small and great. The traditional position for a hearth in the centre of a great hall, with an open louvre in the roof over it, was no doubt answerable to some extent for the reluctance to take advantage of the increased comfort obtained from a structural fireplace with flue to conduct the smoke from it direct to the outer air. So long as conservatism kept the fireplace out of the great hall, so long was it necessarily built without a chimney-stack, but the same tardiness was not observed in the solar and with-drawing rooms, as was doubtless proclaimed to the outside world by the array of chimney-stacks to many a house long before the dawn of Tudor days. It is only natural that the earlier stacks, at any rate in stone districts, should have been modelled to a certain extent upon the lines of the timber-framed and lead-covered "femerell" or louvre which had a covered-in top with apertures at the sides for the escape of the smoke, and the funnel-like shape of the earlier stacks, of which that given in Fig. 292 is typical, is clearly derived from the old louvre. The large stack from Preston Bermondsey, illustrated on Plate CL, also shows this influence, but the apertures have long since been filled with brick, and the beauty and usefulness of the stack impaired. At Place House, Tisbury, is another well-known example, and many dating from the fifteenth century are still serving their useful purpose.

FIG. 292. STONE CHIMNEY STACK, TWYWELL NORTHANTS

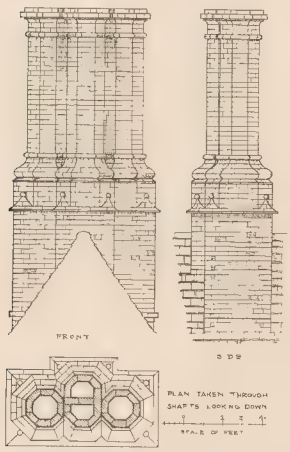


FIG. 293.—BRICK CHIMNEY-STACK, LITTLE HAUTBOIS HALL, NORFOLK.
From a measured drawing by MR. B. P. RAYMER.

When rising from the ground against an external wall, the opportunity was invariably taken to pile up the masonry at the base, and by easy stages to reduce it until squares, circles, or polygons were obtained at the top, of ample dimensions to contain the flues. Stone chimney-stacks of this simple description were built against the walls of the halls of many fifteenth-century manor houses when, to obviate the inconveniences of the central hearth, side fireplaces were provided; at South Petherton (Fig. 22) and at Great Chalfield (Plates II and III)

good instances occur. But the possibilities offered by the chimney-stack for decorative detail and heraldic display were soon seized upon, and in quite small houses, such as that at Toller Fratrum, Dorset (Plate CLI) it is not unusual to find stacks treated with much dignity, while in a house of the magnitude of Barrington Court, the numerous stacks, cut into spiral forms to soften the outline, are of the greatest value (Plate LXXI). This spiral shaping was a favourite device of the early Tudor builders: it seldom fails to please, as it is particularly suitable for a chimney-stack. For the most part, stone shafts are either treated in this manner or left plain, but occasionally, as at Melbury (Plate LXIX*), zig-zag patterns are cut on them, after the manner adopted widely for brick stacks.

Fig. 294. STUTTON HALL, SUFFOLK. BRICK CHIMNEY STACKS.

In no one particular feature is the skill of the native brick builders seen to greater advantage than in the chimney-stacks which rise above the parapets of many a gatehouse, and above the eaves of houses of all descriptions. Their power of design is only equalled by their skill in manipulating cut and moulded brick; no two stacks seem to be quite alike, yet all are satisfying. They are always of lavish dimensions and are often elaborately enriched with spiral, zig-zag, and reticulated patterns, which, however complicated they may appear, are easy of execution when the moulds have once been prepared. The shafts are generally circular or octagonal, and more often than not are detached from one another by a space of a few inches: they rise from a well moulded base, the effect of which is greatly helped by the steep splay and cleverly managed junction at the top of the square mass of the stack from which the shafts rise. They are invariably finished with a cap, which in the best examples has the octagonal sides hollowed so that they meet in a sharp point, the angles being further emphasized by small projecting pieces which give a crisp outline that is very effective. The lower part of the stacks, where they occur on external walls, generally have considerable projection consequent upon the large size of the fireplaces of the period: they are treated in a number of ways with plinths and string-courses, and sometimes with shoulders at the ends, as at East Barsham (Plate CL), while well placed set-offs or crowsteps reduce the width at the top, as necessary, to take the shafts. The stacks of massed and clustered shafts, to be seen, for instance, at Thorpland Hall (Plate CLII), Little Hautbois Hall (Plate LXXXVI and Fig. 293), Stutton Hall (Fig. 294), and Thurston Hall (Fig. 295), all in East Anglia, are the most striking features of the houses: emanating as they did from domestic necessity, their importance was frankly recognized by the builders of the time. In this particular, Hampton Court Palace is but one of the many treasure houses to be found in England, and the fame of the stacks there has spread far and wide. At

Fig. 295.—THURSTON HALL, SUFFOLK. BRICK CHIMNEY-STACK ON THE WEST SIDE.

Thornbury Castle, Gloucestershire, a magnificent stone-built house, curiously enough brick was introduced for the principal chimney-stacks (Plate CLI), although it is in a stone district. It is no uncommon thing to find red brick stacks to stone houses, especially in Kent and Shropshire, often because the local stone was not suitable for use in thin slabs, placed on end. It must be allowed, nevertheless, that, mellowed by age, the houses nearly always gain by the contrast of the rich red beside the gray stone walling. Many stacks, such as those at Wilderhope (Plate CX*), and particularly those to half-timber houses, of which Grimshaw (Plate CXIV) and Eastington (Fig. 241) are good instances, have no moulded members at all, but they are built up with the ordinary thin bricks and tiles, disposed with such feeling that the profiles and play of light and shade are admirable: to this class belongs the double-shafted stack, united at cap and base, as was customary, from ruined Halnaker, given on Plate CLI: it is questionable whether in its simplicity this is not the most satisfactory type of all, and the safest for the present-day designer to turn to for inspiration. Other simple shafts were disposed diagonally (Fig. 296), or were rectangular on plan with slight breaks on their faces to relieve the design, set upon a good square base and with plain oversailing courses for the cap, the finer members of which were executed with roof tiles.

Fig. 296.—BROOKMAN'S, HERTFORDSHIRE, BRICK CHIMNEY-STACK.

To whatever class they may belong, chimney-stacks are invariably well proportioned and well placed in the grouping, and there can be no question that their design received the greatest attention from Tudor builders.

BRICKWORK AND TERRA-COTTA DETAILS

PLATES CLIII AND CLIV.

BRICK was long held in little repute as a building material in this country, and although such interesting examples of brick construction as remain at Little Wenham Hall, Suffolk, *c.* 1281, at Coggleshall, Essex, *c.* 1300, and at Tattershall Castle, Lincolnshire, *c.* 1440, show that the art had not been entirely lost, it may be said that brick does not appear to have been generally regarded as worthy of careful and delicate handling much before Tudor days. From that time builders in the south and east of England relied upon it to such an extent that some of the finest achievements of the Tudor builders were carried out in that material. Its limitations are unquestionably greater than those of stone or timber, so much so that except in localities where these materials were very scarce indeed, it is exceedingly rare to find brick used exclusively for all purposes from straightforward walling to decorative details. Consequently the most complete examples must be sought in East Anglia, while in parts of Hertfordshire a very beautiful brick architecture also grew up, which owes its peculiar qualities entirely to the material employed. The use of such a small material very often governed the design to the extent of breaking up surfaces so as to obtain an effect of lightness, some parts being brought forward, others recessed slightly from the general wall surface in order to obtain relief and with it a play of light and shade. Above all the Tudor craftsmen were alive to the success of octagonal members in brick, and in such houses as Eastbury, Essex, and Little Hautbois Hall, Norfolk, they relied very largely upon the frequent use of this form, particularly in chimney-stacks and in pinnacles and finials, to give interest to the gables and sky lines generally.

Fig. 297. EASTBURY HOUSE, ESSEX. BRICK DIAPER

With the notable exception of Hengrave Hall, Suffolk, where the bricks burnt from clay obtained

near by are almost white, all the brick houses illustrated in this work are of a reddish tint, and they are built of long thin bricks with wide mortar joints, flush with the wall, rising, as a rule, five courses to the foot, but there is considerable diversity in this respect, and the bricks seem to range from about 12 in. by 6 in. by 3 in. to 9 in. by 4½ in. by 1¼ in. Owing to the varying temperatures to which they were exposed in burning, hard vitrified bricks of a deep purple or even black hue were produced at the same time as the ordinary red ones. These darker coloured bricks were no doubt looked upon as defective and were rejected from prominent positions, until it was realized that by arranging them judiciously as headers in the walling they served to give an added interest, and so growing directly out of the exigences of the material itself arose one of the most artless and legitimate methods of structural colour decoration that the craftsmen of this country have ever indulged in. The variety of arrangement is great, but all the earliest and most effective patterns are very simple, consisting for the most part of diagonal lines crossing one another so as to form a diaper ranging anywhere from about ten to thirty courses in height. These are all formed of headers built in, if possible without upsetting the English bond, which was mainly used, but it was often necessary to interrupt it somewhat. Care was always taken not to overdo this use of patterned walling, and on no account was the same pattern ever carried uninterruptedly over the whole surface, but the dark lines were allowed to melt away, and the diaper disappears and is picked up again in the middle of a diamond in what appears to be the most unstudied manner. Used with great reserve in this manner, these patterns are most effective and tell all the more by reason of the plain walling around (Fig 297). The brick chimney-stacks of timber houses afford other good instances, one of the stacks at Little Moreton Hall, for instance, showing a very good arrangement of three large diamonds in a height of about 14 ft. enclosing three smaller ones, but examples may be multiplied to any extent.

FIG. 298.—GIFFARD'S HALL, SUFFOLK. PRINCIPAL ENTRANCE

FIG. 299. WESTWICK OLD HALL, NORFOLK. DETAIL OF GABLE END
From Drawings by Mr. B. P. Gaymer

Another and more constructive method of relieving large surfaces and marking horizontal divisions is seen in the delicate brick trefoil-headed corbel courses which are introduced with such admirable effect on many gateway towers. These were no doubt in the first place suggested by the machicolations of castellated buildings. Although they give an effect of great richness by their constant repetition, they are in reality very simple and differ but slightly in

detail in the three counties where they are most prevalent, namely: Norfolk, Suffolk, and Essex. These corbel courses sometimes form a projecting cornice carried all round a structure, as at Nether Hall, Essex (Fig. 80), but the face from which the corbel springs was more often recessed the exact amount of the projection of the corbelling, so that a flush face was obtained above it. At Little Leighs Priory and Hadleigh (Plate CXXXVI), as well as at Giffard's Hall (Fig. 298) and Layer Marney, this brings about a panelled treatment to the faces of the turrets which further enhances the effect of verticality of the design, so valuable in a gateway. The construction of this decorative corbelling is shown on Plate CLIII; the cusped pieces are formed out of larger pieces than the ordinary walling brick, but of exactly the same colour and texture. They are quite distinct from terra-cotta work, and appear to have been shaped and fired afterwards, and not cut out of the burnt brick: but this practice does not seem to have been followed everywhere. The brick filling to the panels is cut to fit against the shaped heads, much in the same way that flint was used in districts where that material was employed decoratively. On the front of the gatehouse at Rye House, on the Hertfordshire border of Essex, is an unusually elaborate example shown on the same Plate: additional depth is given in this instance by throwing a brick arch from corbel to corbel, and in front of this the cusping, which consequently looks richer with such depth of shadow behind it.

Fig. 300.—BRICK NOGGING, WISBECH, CAMBRIDGESHIRE

Another use for brick was as "nogging" between the timbers of half-timber work, where the long thin bricks are laid in a great number of ways for the sole purpose of giving interest and beautiful texture. Some of the best instances of this are to be met with in Suffolk, in such buildings as Thurston Hall (Plate CXVII) and the gatehouse of West Stow Hall (Plate CXXXVII), but many others will be found in the houses illustrated in this work from different counties (Fig. 300).

Of the houses built entirely of brick during the period under consideration few are of more interest than Eastbury (Plate LXXXV) and Little Hautbois Hall (Plate LXXXVI). In these houses every member, including the window heads, mullions, transoms, and sills, is constructed of that material, but at Little Hautbois flint is used in the plinth. Details of this house to a large scale are given on Plate CLIV; the bricks measure $2\frac{1}{2}$ in. high, but they are laid with wide mortar joints so that four courses rise to the foot: the transoms are here formed of single blocks measuring 1 ft. $7\frac{1}{2}$ in. long by 10 in. by 5 in., and specially shaped bricks are also found in the plinth measuring 11 in. by 5 in. by 5 in. At Westwick Old Hall (Fig. 299) large bricks are also used for the mullions and transoms, whereas at Eastbury and in the majority of brick houses the heads and transoms are built up of the ordinary sized bricks with the aid of iron bars let in beneath them. Many of the characteristics of Norfolk brickwork are seen at Westwick, including the stepped gable end, which is not unlike that at Methwold (Plate CLIII) and is generally supposed to point to the influence of Flemish craftsmen who brought some of their architectural forms with them. In such buildings as these it is most instructive to observe how the design and detail were governed by the material employed: mouldings were built up in as many courses as may have been needed and roof tiles were freely used to protect the top of projecting members, if required. Finials and kneelers (Figs. 301 and 302) differed essentially from stone ones, and never were the limitations of the material exceeded: in the most elaborate chimney-stacks, for instance, it is found that the rich effect is produced by the repetition of simply cut or moulded bricks, cleverly disposed.

Fig. 301. BRICK GABLE FINIAL, DUNSTON, NORFOLK.

Fig. 302. BRICK GABLE KNEELER, DUNSTON NORFOLK

Terra-cotta was never widely used in this country and in the three houses illustrated in this work in which it figures prominently,—East Barsham (Plates XXIII and XXIV), Layer Marney (Plates XL

and XLII), and Sutton Place (Plates XLIII, XLIV, and XLV)—there is no doubt that foreign craftsmen were working on our shores in a material with which they were thoroughly conversant at home, but for which they found no precedent in this country. To what extent the native craftsmen also worked in terra-cotta it is now almost impossible to say, but in such a town as Walsingham, Norfolk, examples of plaques are to be seen built into walls which might quite well have been modelled by workers who had come under the influence of the Italians and Flemish and had learned something of their methods in modelling arabesques, heads, and even figures. It is doubtful whether plain walling was ever attempted in this old work, because the process of manufacture and the nature of the material suggested ornament and repetition of the same detail, which is quite legitimate in small quantities, but monotonous if carried too far. When any considerable surface was built of terra-cotta, as in the turrets at Sutton Place and at Great Cressingham (Plate CLIV) the blocks were modelled in relief with charming results, but the plain walling around was carried out in brick. Whatever the claims of terra-cotta may have been, it is certain that the movement in favour of its use was of limited duration: the somewhat harsh character of the material does not seem to have appealed to the English mind, and there was no serious attempt to revive the art till comparatively recent times.

OPEN TIMBER ROOFS.

PLATES CLV AND CLVI.

THE great halls of Tudor houses and palaces gave fine opportunity for the carpenter's craft, and the roofs which have survived intact are wonders of design and construction. Unfortunately many have been destroyed, or restored beyond recognition, and others have been hidden by ceilings put up when the hall was divided into two storeys in height, as has been done at Down Ampney Manor House, Gloucestershire, and elsewhere.

Wherever roofs are standing, they are found to be constructed of oak or chestnut, out of timbers of large scantling, framed together with mortises and tenons, and pinned with hard wood pins. An old writer, describing the hall of Richmond Palace, "whose rof is of tymber, not beamyd, ne brasyd, but pper knotts, crafty corven joyned and shutt toguyder wt mortes, and pynned," puts into quaint language a description applicable to many a roof which has met with a better fate. Although the greater number are open to the ridge, or at least to the collar, some are ceiled, and the chapel roof at Richmond Palace is described as being "celyd, and whyght lymed, and checkeryd wh tymbre losengewise, paynted wh color of asure; havyng betwene every chek a red rose of gold or a portculls." The magnificent roof over the Banqueting Hall at Hampton Court Palace (Plate LXV) is probably the finest of the ceiled hammer-beam roofs in England, and reference will be found to it on p. 113, and a cross section is given in Fig. 130. Roofs over the great halls are mostly of the hammer-beam type, for which the churches of East Anglia are specially remarkable, but they differ much in detail from those over the naves of churches, while the principals are generally set further apart, without strongly marked intermediate principals of different design. The bays are thus wide and call for longitudinal arches and wind-braces, which are but rarely found in church roofs

Of the varieties of hammer-beam roof, that with great arched braces springing from the wall-piece and rising to the underside of the collar beam was a favourite one for hall roofs of wide span, and superb examples, doubtless inspired by the wonderful covering to Westminster Hall, are to be seen at Eltham Palace, Kent, and at Beddington Hall, Surrey. At Beddington the roof has been spared, even though the hall itself and the greater part of the house have been so much altered. Built in the sixteenth century by one of the Carew family, this hall measures 61 feet 4 inches in length by nearly

33 feet in width, and it is spanned by three main trusses, of which details are given on Plate CLV, and by two three-quarter trusses, one at each end against the walls, identical with the others except that the large central space beneath the arched braces is filled in solid with moulded uprights. The arched braces, which strike the wall-pieces well above the springing line, are intersected by the hammer-beams and by the struts, and pierced tracery is introduced in the spandrils above them. The purlins are richly moulded and framed into the principals so that the backs of the common rafters and principals are in the same plane, as was customary at the period: the common rafters, with moulded arrises, are laid flatwise and spaced near together: spiked to them is stout boarding with the joints running vertically. In the place of winged angels, which figure at the ends of the hammer-beams of most church roofs, heavy mouldings and a shaped pendant are generally substituted in domestic work. Some of the fillets to the principals, pendants, and corbels, are gilt at Beddington and most probably always have been so.

ROOF OVER THE GREAT HALL, ELTHAM PALACE, KENT.
From a drawing by Mr. J. Ion Elliss.

The roof over the hall at Eltham Palace is similar in many respects (Fig. 303). There are five principals, spaced about 17 feet apart, in addition to the two against the end walls, the hall being about 101 feet long and 36 feet 3 inches wide. The louvre was over the third bay from the upper end, but it has long since been removed, and in other respects this splendid roof has suffered its share of injury, some of its most delicate details having vanished, including the perforated tracery work to the pendants. Writing in 1828, J. C. Buckler says, "It is less wonderful that the more delicate enrichments of these pendants should be destroyed than that a single specimen should have remained in its place till the year 1817 to prove the original beauty of the whole. This valuable relic was attached to the wall in the south-west corner. Before the next summer it fell, or was removed, and I deem myself fortunate in possessing a drawing of it, and believe that no other copy of it was preserved."[1]

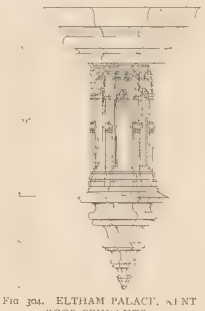


Fig. 304. ELTHAM PALACE, KENT.
ROOF PENDANTS

[1] "An historical and descriptive account of the Royal Palace at Eltham," 1828

From the original sketch referred to in this passage it has been possible to show the complete pendant in Fig. 304.

At Crosby Place, about 1466, another type of truss was employed which can best be described as a

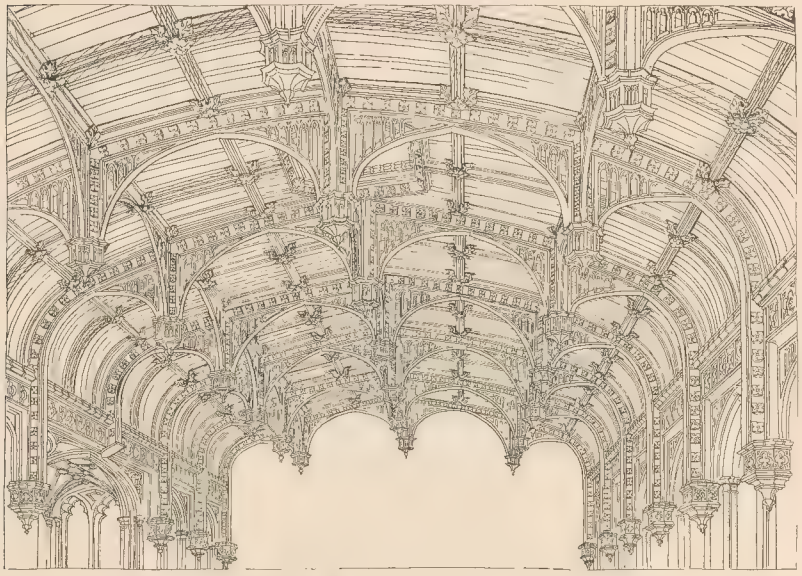


FIG. 305.—THE ROOF OF CROSBY HALL
Drawn from a large scale photograph, taken in 1908, before the removal of the hall

cradle roof, boarded in such a manner as to form an exceedingly elaborate ceiling, which is practically hung up to the structural timbers. The hall here measures about 54 feet in length and 27 feet in width, divided into eight bays, with an hexagonal louvre over the fifth bay from the daïs end. These louvres, of which traces at least are to be found in most hall roofs, served the double purpose of letting the smoke escape from the open hearth and of letting in light, whereby the upper part of the roof could be seen from below. The sketch (Fig. 305) gives a good idea of the richness of detail and beauty of line which distinguish this roof. The principals follow the curve of a depressed four-centred arch, and each one is divided transversely into four divisions by massive pendants with moulded and carved terminations: from these pendants longitudinal arches spring with pierced spandrils, and the compartments of the ceiling are divided into small panels by moulded ribs with carved bosses at all the intersections. Now that many coats of paint have been removed, the delicacy of the detail can be appreciated, and Crosby Hall, as re-constructed at Chelsea, can be seen under better conditions than had prevailed

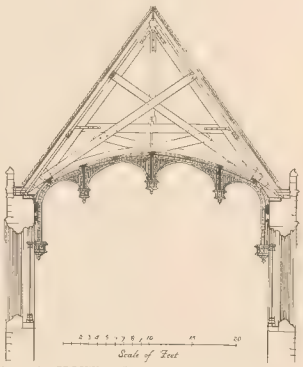
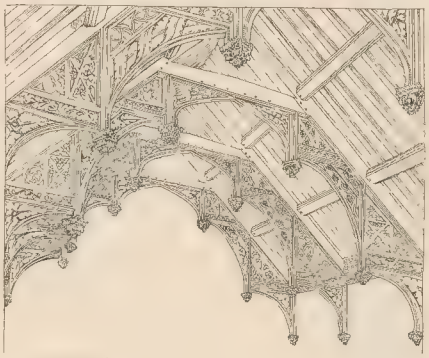


FIG. 306.—CROSBY HALL. SECTION THROUGH THE ROOF AS RE-CONSTRUCTED.
From a drawing by Mr. W. H. GODFREY

on its original site for many a day, while its preservation is a source of the greatest satisfaction to all lovers of Tudor monuments; it is, moreover, in itself a revelation of what can be achieved by careful handling and judicious restoration. In this roof, as in most examples of the period, the thrust is brought well down on to the walls, and large stone corbels support, or appear to support, the lowermost timbers. The construction, as re-erected, is clearly seen in the section (Fig. 306) which was made when the roof was in course of re-construction: it is only at such times that it is possible to obtain access to certain parts of a roof, however reluctant one may be to leave the secrets of its framing undisclosed. Here, there is a parapet outside, with lead gutter behind it, an arrangement followed in most houses, but an overhanging eaves was favoured in some parts of the country, especially in timber growing districts.



GIFFARD'S HALL, SUFFOLK. THE HALL ROOF

If, as has been said, the English of the Middle Ages were a nation of carpenters rather than of masons, it is not to be wondered at that the roofs, even of comparatively small houses, are often masterpieces of design and craftsmanship. To classify them would be as unprofitable as it is difficult; each is designed for a particular position and serves its own purpose: although havoc has been played with so many, there are few counties which, even now, cannot show some fine open-timber roofs in the halls of its Tudor houses. At Weare Gifford, Devon, is a small but exceptionally elaborate example of the hammer-beam type, dating probably from the last years of the fifteenth century. Some details of this will be found on Plate CLVI; it has neither collar nor struts, but it is doubtful whether there is a richer one, on so small a scale, anywhere in the country, for not only are the principals lavishly treated with tracery and carving, but fine workmanship is spread over the whole inner surface of the roof which is boarded and divided into panels by the wrought purlins and intermediate principals. Most of these roofs have a well-moulded cornice at the level of the wall plate, but here it is further enriched with carved running ornament set in a deep hollow, and a Tudor cresting of great beauty.

At Rufford Old Hall, Lancashire, for many generations the home of the Hesketh family, and remarkable for its timber-built hall, dating from the first half of the sixteenth century, is a very different and much simpler single hammer-beam roof with nicely wrought details and three ranges of wind-braces on each slope, which certainly help towards the sumptuous effect of the whole: the angels supporting heraldic shields at the ends of the hammer-beams are one of the few exceptions to the general rule of moulded pendants in secular roofs. There are no principals against the end walls here, for, as seen in the drawing (Plate CLVI), owing to the delightful treatment of the coved canopy over the high table and the framing above that, they were not required. At Giffard's Hall, Suffolk, the great hall, which apparently dates from the time of Henry VII, is covered with a very good roof (Fig. 307). This belongs to the numerous double hammer-beam type, but whereas in churches, where the greater number are found, the larger hammer-beams are almost certain to be finished with winged angels, supporting the curved braces above them, shaped pendants carved with flowing foliage point to the desire on the part of the builders of this house to impart a domestic character to the roof more in keeping with the scenes of feasting and revelry which it sheltered.

HALF-TIMBER WORK DETAILS.

PLATES CLVII AND CLVIII.

THE timber-built houses which have survived the ravages of time and the onslaughts of "restoration," speak of the constructive skill and versatile design of the craftsmen of the fifteenth and sixteenth centuries even more forcibly than in the case of stone and brick built houses. The very nature of the material suggested endless combinations of overhanging storey and gable, bringing about certainly the most "picturesque" buildings; for the very reason of their alluring nature, these houses need to be studied with the greatest caution, and nothing has proved more disastrous than the attempts to reproduce, under totally differing conditions, features borrowed from them, which as often as not savour strongly of an affectation unknown in the original work. The wonderful richness and beauty of the timber houses of Tudor times are proverbial, and not only country districts but many a prosperous town must have boasted fine houses: sufficient are still standing in such towns as Coventry, Shrewsbury, Tewkesbury, Chester, Warwick, and many another to give some idea of the sumptuous house of the wealthy merchants and traders of those times. London with its rapidly increasing trade must have been in no wise inferior in this respect to other centres, but the Great Fire of 1666 destroyed almost every vestige of mediaeval domestic woodwork in the capital.

FIG. 308.—ANGLE POST, SHREWSBURY.

The overhanging storey, although so picturesque and so valuable in the protection it affords from the weather, is due in the first place to constructive conveniences. Without it, very long storey posts are needed: with it, the joists run out beyond the line of the framing below and at once reduce the length of every upright structural timber required. Another advantage is that the plate to receive the uprights of the upper storey is thrown forward, and the joists are not weakened too much at any one point by cutting mortises and by fixing. Sometimes the ends of the joists are merely rounded off, but more often, in the richer work, a moulded cornice is secured to them and the soffit of the overhang is sometimes plastered, while nicely shaped and carved brackets often occur under the principal timbers. These brackets seem to have suggested shafts beneath them, and it is not unusual to find delicately wrought ones with capitals and bases, or even little buttresses, introduced in this manner, as in the Guildhall, Lavenham (Plates LIX and LX), and at Butleigh (Plate CXLIX). Angle posts, or spurs, also abounded, helping to sustain the upper storeys, and giving strength as well as interest to the angle. Many of these spurs are wonderfully wrought out of timbers of huge dimensions, not unfrequently a balk cut near the root of the tree and placed upside down: a good example from Shrewsbury is given in Fig. 308, but figures in niches with canopy-work over them were not considered out of place. When one of these angle posts occurs with the overhang on both sides, a dragon piece is framed into it, and by the arrangement of timbers seen in the diagram (Fig. 309) a very strong and economical construction is ensured.

In this old work the surfaces were finished with an adze instead of with a plane, and in consequence the tool marks enhance the beauty of the texture. The timbers are always structural and were used in large sizes, seeing that large balks could be readily obtained: apart from the appearance of strength which they gave, it entailed less labour to use large scantlings than to cut them into small ones. Forms which might at first sight appear to be fantastic were generally due to a right and economical use of the

material: this is well brought out in the following passage from that observant writer, Harrison: "And such is their husbandrie in dealing with their timber, that the same stuffe which in time past was rejected as crooked, unprofitable, and to no use but the fire, dooth now come in the fronts and best part of the worke. Whereby the common saieng is likewise in these daies verified in our mansion-houses, which earst was said onelie of the timber for ships, 'that no oke can grow so crooked but it falleth out to some use.'" Thus, curved struts in half-timber houses are often found to be boughs of trees, selected for their size and shape and used without much cutting.

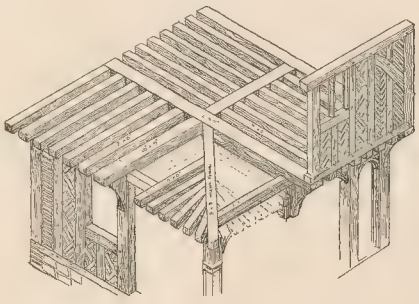


Fig. 309. DIAGRAM OF TIMBER CONSTRUCTION.

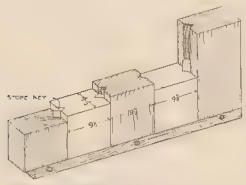
The characteristics of English half-timber work differ in various parts of the country, and generally speaking, raking and diagonal braces and struts are much more freely introduced in Lancashire, Cheshire, and the west of England than in the eastern counties, and the system of filling the panels between the main timbers with thinner pieces of oak, shaped so that plaster quatrefoils are exposed in the centre (Fig. 310), was as widely favoured in the North as it was ignored for plain upright panels in the South. It is remarkable that timber-built houses are not even more numerous in the eastern counties than they are, for the district was wealthy, produced plenty of oak, and was destitute of stone, yet the principal examples illustrated in this work have been found in the north of England

The ground storey was frequently of brick or stone, while the upper parts were constructed of timber, but where timber was plentiful it is usual to find the more lasting materials used only in positions where they were indispensable, such as in the plinths to raise the timber sills above the damp earth, and in chimney-breasts and stacks, where wood is obviously inappropriate. In all cases the timbers were framed together and pinned with oak pins which were left slightly projecting. The spaces between the structural timbers, which varied according to the period and the locality, were either filled in flush with wattle work, formed of sticks or laths, plastered with clay or loam, in which chopped straw and coarse hair were introduced, or else with brick, which was plastered, or laid nearly flush with the timber face in such a way that the brickwork was more pleasing when exposed (Fig. 300). A unique instance of stone filling for this purpose has been brought to light recently by Mr. Harold Brakspear, F.S.A., in the rear portion of Great Chalfield manor house, Wiltshire: being a stone district, the ingenious system shown in Fig. 311, with stone keys to keep the slabs in position, was adopted, but the filling has proved more lasting than the timbers.

Fig. 310.—ORDSALL OLD HALL, LANCASHIRE. DETAIL OF TIMBER WORK.

Verge, or barge boards, were invariably singled out for carved detail, and with the gable finials often bear testimony to the excellence of the carpenter's craft of those days. Originally constructed to protect the gable walls and exposed ends of roof timbers from the action of the weather, the barge boards were shaped profusely, but without sacrifice of utility. They were securely fixed to the ends of plates and purlins, which were brought forward and shaped to receive them, but as they were necessarily much exposed they have perished on most houses, and plain ones on otherwise ornate exteriors, such as Little Moreton Hall, are to be accounted for by their renewal in later days, when the working of delicately

wrought foliage and traceried forms was not understood. A wonderful series has been preserved at Coventry, and many a house which has lost its beauty as a whole can still show an enriched barge board in some sheltered corner, but in this respect probably few houses in the country compare with Rudhall in Herefordshire. This half-timber house was built early in the sixteenth century, but it is only on the north-west side, where the two gables illustrated on Plate CLVII are situated, that the original work has survived intact. The smaller gable about 12 feet span is between two large ones of about 15 feet span, and the barge boards and shaped tie-beams to all three are very finely wrought. Besides the Prince of Wales' Feathers, together with the cognizances of the founder and his wife, there occur the emblems of the Passion and the crowned Tudor rose between two portcullises, all beautifully carved and in good preservation. Other interesting examples are given on Plate CLVIII, but some of these are recorded only in drawings: wherever possible sections have been added beside the elevations.



FROM GREAT CHALFIELD MANOR HOUSE, WILTS. STONE FILLING BETWEEN TIMBER UPRIGHTS
From a sketch by Mr. H. Brakspear, F.S.A.

Although there are still numbers of beautiful houses, timber-framed throughout, it is clear that great numbers have been destroyed, especially in towns, and that a large proportion of those which have escaped fire and the inroads of the weather have succumbed to a coating of stucco, while many have been refronted. Delightfully simple and honest in its construction, this manner of building to a great extent fell into disuse after Tudor days, partly through the scarcity of timber, which was beginning to make itself felt, occasioned by the lavish use of the material in earlier days for building and burning in iron-works and houses, and partly because, with the change of ideal which came with the matured Renaissance, timber was regarded rather as a useful material in construction than as one to be considered in relation to external design.

PANELLING AND CARVED WOODWORK.

PLATES CLIX, CLX, CLXI, CLXI*, CLXII, AND CLXIII

OF the greatest importance, both from the historical and decorative point of view, is the interior treatment of walls in the houses of any period. In the greater number of English mediaeval houses the walls appear to have been covered with a coating of plaster, which corrected the irregularities of the masonry and gave an approximately smooth surface, on which simple devices and patterns in colour could be painted. Although actual examples of this have from the very nature of the work become extremely rare, records of rooms decorated with colour on plaster abound. A more lasting method was to cover the walls for a certain height with oak panelling, known as wainscot from the Danish *wagenschot*, the name having first been applied in this country to the timber and afterwards to the panelling made from it. Panelling before Tudor days, whether made of oak or other wood, was undoubtedly relieved by colour: the panels, set in heavy framing, were probably as large as they could be obtained in one width from big trees, as the practice of making-up panels with several widths of board and tongued joints was not prevalent in pre-reformation days. Panelling as a wall treatment continued in use all through the best periods of house building, but the employment of hangings and tapestries seems to have been very general in

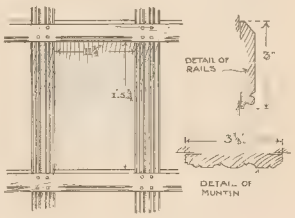


FIG. 312.—DETAIL OF PANELLING

houses of any distinction. Many are the references in old accounts to tapestries which are unfortunately no longer preserved: they are generally called "Arras" hangings from the town whence they were largely imported, and although it is practically certain that many of the halls and rooms in the houses illustrated in this work were finished with a combination of oak panelling and tapestry, it has not been possible to find a single instance which has been handed down intact.

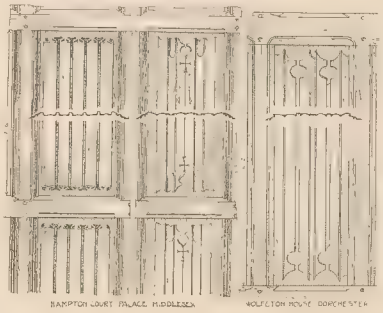


Fig. 313.—DETAILS OF PANELLING.

In the great halls, when the windows were high in the walls, the panelling was probably carried up to about the level of the sills and finished with a capping, such as is still to be seen in the Guildhall, Lavenham, and in Strangers' Hall, Norwich (Plate CLX), or with a cornice in which little battlements were introduced. In the with-drawing rooms it may have covered the whole height from floor to ceiling, but in nearly every instance recorded here it is found by close examination that the panelling has been altered, and that there is every appearance of its having been heightened in Elizabethan or Jacobean days, when panelling was frequently carried the whole height from floor to ceiling, or kept down only enough to allow of a plaster frieze, as at Ludstone-Hall (Plate CLXIII). It seems often to have happened that the original low panelling was taken from the hall or from a large room and re-used in a smaller one, there being sufficient of it in that case to make up the required height; this appears to have been done at Boughton Malherbe (Plate XLVI); another way of proceeding was to divide the earlier panelling into bays by means of pilasters, the height required being obtained by adding a carved frieze, as at Brenchley (Plate XXXVII). On the other hand, in the interior from Norwich (Plate LXXVI*), the panelling appears to have been the full height of the room from the first, and the point is one which probably cannot be cleared up now. The room from Doughton manor house (Fig. 314) is panelled the full height, with a carved frieze all round and continued across the deep bay window with good effect.

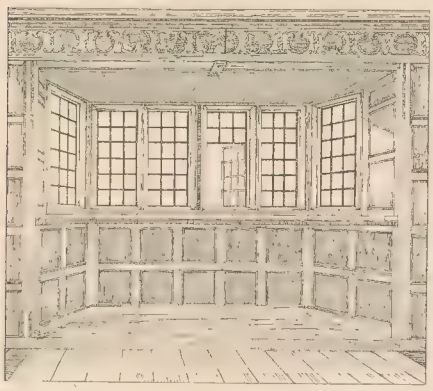


Fig. 314.—DOUGHTON MANOR HOUSE, GLOUCESTERSHIRE. INTERIOR OF BAY WINDOW IN PANELLED ROOM.

In Tudor panelling, whether plain or with enriched panels, the mouldings on the stiles and rails are always wrought out of the solid by hand: resulting from this and the method of framing it together with oak pins, the sunk mouldings on the muntins are "stopped" below the rails (Figs. 312 and 313), or "returned" with a mason's joint at the top of a panel, as seen in Fig. 313: at the bottom of a panel a plain chamfer or very simple moulding is invariably found in the earlier work, as detailed on Plates CLIX and CLX, and in Figs. 312 and 313 Generally, the rails have their mouldings worked out separately for each panel, but sometimes they run right through from end to end of the framing, and continuous shallow sunk mouldings on the rails are

also found, as in the example from Melcombe Horsey (Plate CLX). The mouldings are extremely simple, consisting of shallow hollows, rounds, and chamfers, small in scale and always effective in hard wood. Deep skirtings do not seem to have been used, the bottom rail answering the purpose, except when a shallow one was preferred. Doors, when not hung to solid frames, were generally let straight into the panelling, without architrave mouldings, and where the panelling finishes against a window or fireplace opening, the only change is that the end stile runs the full height of the opening and has mouldings for the panels on one side, with a square or beaded angle on the other.

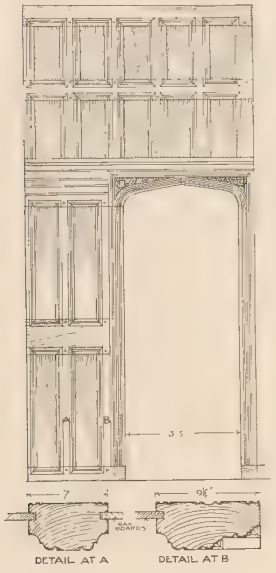


FIG. 315. LYDIATE HALL, LANCS. OAK FRAMED PARTITION.

The favourite enrichment for the panels was some variation of the so-called "linen-fold," which in the first place was suggested by one of the simplest forms of relief in which the craftsman would be able to express himself, but in course of time, with other characteristics, it acquired a fancied resemblance to the folds of stiffly hanging stuffs. There appear to be literally hundreds of ways of arranging the folds and the decorative finish to their ends: in the series from Norwich (Plate CLXI[3]), the motif of folded linen or other fabric seems to be entirely lost sight of. Sometimes set amongst panels of this description, but more often used exclusively, are carved panels in which heads in profile, heraldic devices and grotesquely modelled scrolls and foliage are wrought in relief. These show much fancy and possess no little decorative value, but to what extent the native carvers are indebted to Flemish and Italian artists for the models or actual help in the execution, it is difficult now to determine. That they emanated from foreign sources is clear, and the greater number are to be found in localities where the Flemish settlers were most in evidence, notably throughout East Anglia and the weald of Kent. Of the many examples illustrated here, those from Long Melford and Waltham (Plate CLIX), Horsemonden (Plate CLXI), and Tolleshunt d'Arcy (Plate CLXI*), are perhaps the most interesting: in the first of these, executed about 1540, are seen the arms of the Martin family: the room from Waltham, now preserved in the Victoria and Albert Museum, South Kensington, formed part of the Abbey House, built early in the sixteenth century, and there are no fewer than one hundred and ten panels, all richly carved, with the Tudor rose, portcullis, and the pomegranate of Katherine of Aragon introduced into some of them. Often these richly carved panels were confined to the upper part of the framing, the lower being quite plain or of simpler design.

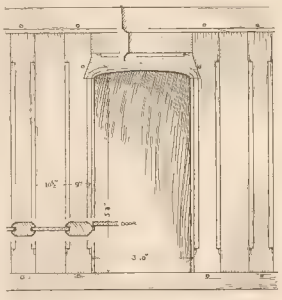


FIG. 316. OAK FRAMED PARTITION FROM AN OLD HOUSE AT TAUNTON

Apart from this lavish use of wall panelling a great amount of structural woodwork in framed partitions and screens has much interest for the architect, and is full of suggestion for modern work. At Tolleshunt d'Arcy is the vigorous detail included on Plate CLXII, and at Lydiate the hall is entered through the massive framing with mouldings worked out of the solid, shown in Fig. 315. A simpler type of oak framed partition is shown in Fig. 316. Roughly squared framing was also exposed, as

seen at Wilderhope manor house (Fig. 317), and elsewhere, but much work of this description has been plastered or canvased over.

The loss of the original screen is to be deplored in many a Tudor house. In fact, it may almost be said that an original screen with its capping, or front to the gallery over the space between it and the end wall of the hall, is sought in vain. At Poundisford Park, near Taunton (Fig. 53), little alteration seems to have been made, but the arrangement is unusual: at Ockwells manor house the screen has been robbed of some of its interest, and at Compton Wynyates (Plate CLXIII), although some remarkable carving characterizes the screen, it has been subjected to rigorous restoration. These screens seem to have been solid for the whole height, with one opening, or at most two, in them, which were not hung with doors originally. In certain of the Lancashire and Cheshire timber-built houses, "speeres" projecting from the side walls of the hall and formed of structural timbers, took the place of the lighter screen; when solid, which was not always the case, they afforded a certain amount of protection from the inevitable draught coming from the doorways at the ends of the "screens," but there was still a large open space in the centre: at Rufford Hall a heavily wrought movable screen was placed in this opening, but that was not by any means a usual arrangement.

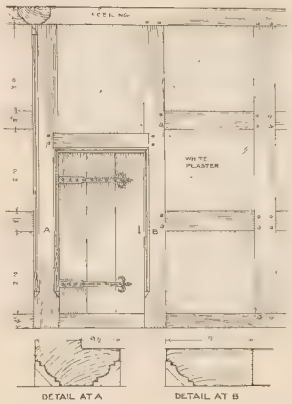


FIG. 317.—WILDERHOPE MANOR HOUSE. SALOP
FRAMED OAK PARTITION WITH PLASTER FILLING

In many houses the screen has disappeared altogether and has been replaced by a modern one, or by an old one from another house which could not be re-fixed without alteration, while it was by no means uncommon for the original screen and other woodwork to be replaced in Jacobean days by something more florid, and lacking the straightforward qualities and refinement which never failed to distinguish the work of the Tudor craftsmen.

STAIRCASES.

A STATELY staircase forms so striking a feature in the great houses built during the reign of the last Tudor sovereign that it is very surprising so little attention should apparently have been paid to it in those of the first four. It may be that so long as the great hall, entered direct through the porch and "screens," continued to be the principal apartment in the house, all receptions and festivities taking place within it, the need of a stately approach to rooms on the upper floors was never realized. Certain it is that with the abandonment of the original uses of the great hall and the placing of withdrawing rooms and long galleries on the upper floors, the care and thought lavished upon the staircase could in every sense be compared favourably with that expended upon the rooms themselves, and to the Elizabethan builders must be given the credit of being the first great stair builders in this country. It happens that so large a proportion of the houses built in mediaeval and early Tudor days have been so altered internally, almost beyond recognition in many cases, and the original staircase removed, that it is unwise to conclude that there were no fine examples of internal staircases planned in straight flights, especially in view of the wide steps leading to the great hall at Hampton Court Palace, and the numerous instances of narrower straight stairways planned between walls, such as those, for example, in houses as

early as the Abbot's dwelling, Muchelney (Fig. 12), and Cotehele manor house (Fig. 38). Had attention been directed to the building of fine staircases of this type in dwelling houses, those in the thickness of the wall at Southwell Minster, or leading to the Reader's pulpit in the Monastic refectories at Beaulieu, Chester, and Shrewsbury, give some idea of the beautiful effects which might have been obtained.

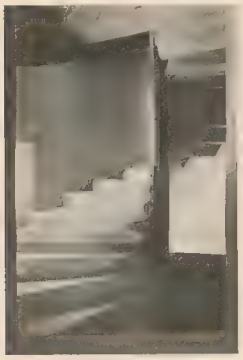


Fig. 318. WILDERHOPE MANOR HOUSE, SALOP. OVAL NEWEL STAIRS.

Of the three types of staircase found in domestic buildings of the period under consideration—the turret, the straight flight between walls, and the external open or covered stair—there seems to be no doubt that the newel staircase, circular in plan, was long the favourite. This appears to be derived from the traditional form found in the keeps of Norman strongholds, where space being valuable they were, as often as not, contrived in the thickness of the wall. The small area such a staircase occupies and the ease with which a landing can be arranged at any height -if the number of steps in the circle is sufficient to give headroom—with other advantages, perhaps account for its persistent use through so many centuries, the utilitarian idea prevailing. Certain it is that the newel staircase seems to have been the usual one, even in many important houses, as late as Queen Mary's time. Most of the examples remaining in England are of comparatively small dimensions and are for the most part quite plain, the groining at the top, which is sometimes so skilfully devised in churches, not having been often attempted in houses. There are few plans illustrated in this work which do not exhibit at least one staircase of this description, and there are often two, as at Sandford Orcas manor house Fig. 146).

In brick buildings such as Nether Hall and Eastbury manor house, Essex, the newel staircase was carried out entirely in brick, even to the handrail sunk in the wall (Fig. 81), while instances of stone ones, constructed similarly to any church turret stairs, abound. Occasionally, as at Athelhampton Hall, Dorset, and Beckington "Castle," Wiltshire, a few of the lower steps are formed of stone in the ordinary way and the remainder in oak, the steps being formed of solid balks. They are, as a rule, tenoned into a circular or polygonal newel made out of a large tree and the soffits of the steps shaped to the sweep of the stair, as seen in the photograph from Wilderhope manor house (Fig. 318), but in the gatehouse of Wolfeton Manor, Dorset, each oak step has its own height of the newel worked in the same balk, and the steps are built up as they would be if constructed of stone (Figs 319 and 320).

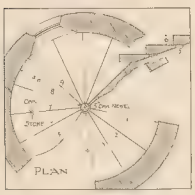


Fig. 319. WOLFETON MANOR, DORSET. PLAN OF NEWEL STAIRCASE.

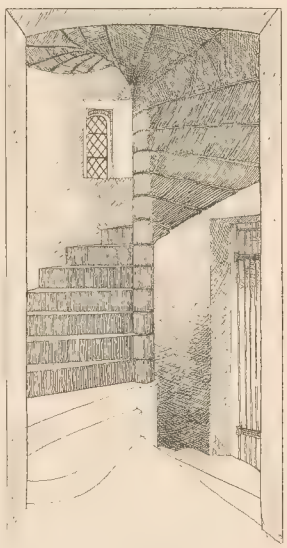


Fig. 320. WOLFETON MANOR, DORSET SKETCH OF NEWEL STAIRCASE.

Access to the gallery over the "screens" was obtained by a small

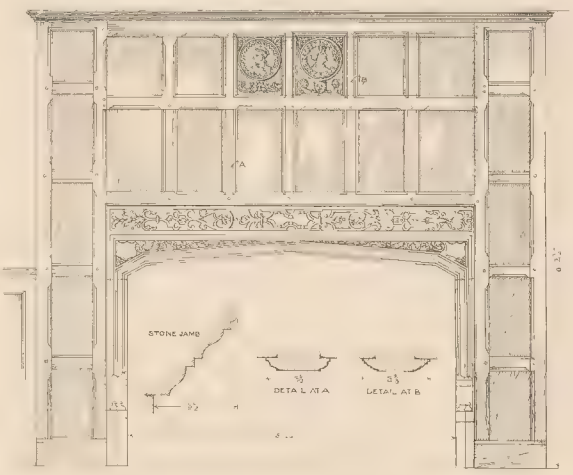
staircase placed conveniently, as at Haddon Hall (Fig. 161) and Little Moreton Hall (Fig. 189), but undoubtedly in some houses an internal flight of wooden stairs was provided, and in the smaller, perhaps, even a wood ladder sufficed: in any case it cannot have been very easy to get to the gallery, and it is more than likely that it was not made as much use of as is generally supposed.

The third type of staircase, which was undoubtedly commonly resorted to in mediaeval houses and, to a certain extent, in Tudor days, was the external one, either roofed over as at Leicester's Hospital, Warwick, and Borwick Hall, Lancashire (Plate XCVI), or unprotected as at Haddon Hall. These seem never to have been continued higher than the first floor level, and although projecting corbels and other traces of them are constantly met with, there are not many left intact. A beautiful small one can still be seen at Maidstone (p. 12) and wooden ones were no doubt common in such cities as Chester and Shrewsbury, where timber was the principal building material.

CHIMNEY-PIECES.

PLATES CLXIV, CLXV, CLXVI, AND CLXVII.

FIREPLACES are occasionally met with in quite early mediaeval buildings, and they were provided in the "solar" and private dining rooms of dwelling houses long before they became general in the large open roofed halls. Many early stone fireplaces were constructed with a projecting hood derived from the "reredos" or hood of wood and plaster often fixed over the central hearth in a hall to direct the smoke to the louvre in the roof. This helped to gather in the smoke and conduce to an up-draught, and the precaution must have been very often necessary in view of the large dimensions of the chimney opening, occasioned by the wood fires, and the immense flues leading from them. As the fifteenth century progressed and side fireplaces, recessed in the thick walls or forming projections on the outside of external walls, became general, this hooded type seems to have been discarded, and only a few showing any considerable projection have survived, such as those illustrated on Plate CLXIV from Muchelney Abbey, Somerset, and Colston's House, Bristol. Generally speaking, by the time of the Tudors the fireplace was always recessed in the walls, the superstructure projecting very slightly if at all, in front of the internal wall face. The opening, spanned by a four-centred arch, is often very wide and in many of the earlier examples, such as the well-known ones at Tattershall Castle, above the arch is a row of panels enriched with tracery, shields, and heraldic



No. 321.—CHIMNEY-PIECE, OTFORD, KENT

ornament, the whole finished with a cornice and possibly a cresting. But the greater number built in the first quarter of the sixteenth century are simpler in design, without either panels or projecting mouldings. They almost always show the flat four-centred arch, which is sometimes set out with straight instead of curved lines, as at Eastbury House (Plate CLXVI), Brede Place (Plate CLXVII), and in the example illustrated here, from Otford (Fig. 321). Occasionally one large stone forms the head, but more often it is built up of two stones with a joint in the centre: joggled joints are very rarely found in work of this period. The inner mouldings in all cases follow round the arched head, the others being carried up square (Figs. 322 and 323), and the long tapering spandrils thus formed were filled, especially in the south of England, with delightful carved ornament, often heraldic in motif. Little shields bearing dates and initials or painted devices were freely incorporated, but these need to be studied cautiously as it was by no means unusual for one owner to erase the cognizances of an earlier owner and substitute his own. Many examples of carved spandrils are shown on the Plates, but as no two are alike they can only be regarded as representative of the great number which still remain. In some cases the mouldings finish on bases continued round the jambs, but more frequently they are finished on "stops," some distance up the jambs; they are mostly nicely shaped and delicately worked and the shallow mouldings, invariably lying in the chamfer plane, made this important detail all the easier to manage.

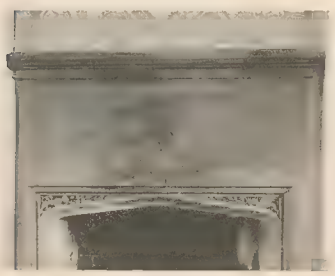


FIG. 322.—MAPPERTON MANOR HOUSE, DORSET. UPPER PART OF STONE CHIMNEY-PIECE.

In St. James's Palace, in the old Presence Chamber, is the stone chimney-piece, illustrated on Plate CXLVI, which was set up in the time of Henry VIII. His initials intertwined with those of Anne Boleyn are daintily carved on one of the pateræ in the traceried frieze, the foliage in the spandrils in this instance bearing strongly the impress of the Italian hand. These fireplaces do not seem to have had any projecting shelf over them such as became general before the century was out, but the panelling was carried over and around them, as a rule, without any particular design to frame in the fireplace, as may still be seen at Thame Park (Plate XXVI), Boughton Malherbe (Plate XLVI), Haddon Hall (Plate LXXXI), and elsewhere. The interior of the room in Norwich, illustrated on Plate LXXVI, records a more deliberate way of emphasizing the fireplace, and although overmantels of this description may have been frequent in Tudor days, they have all apparently perished.

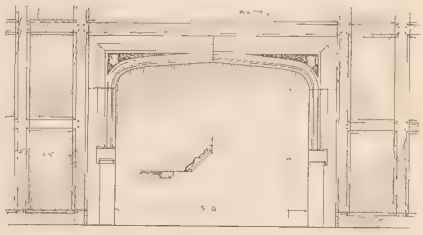


FIG. 323.—CHIMNEY-PIECE FROM THE MANOR HOUSE, BERMONDSEY. (Destroyed)

Very deep fireplaces with the opening spanned by an oak lintel are sometimes met with: a small example from Bexon, Kent, is given on Plate CLXV, but there are far larger ones approaching the proportions of the "ingle" at Woodsome Hall, Yorkshire, Speke Hall, Lancashire, and Bury Hall, Warwickshire. The hearths and backs of the fireplaces were often laid with herring-bone brickwork, but whether of brick or stone the back was generally protected by a cast iron fire-back and the log fire was kindled on iron dogs.

PLASTER CEILINGS AND PLASTERWORK.

PLATES CLXVIII, CLXIX, AND CLXX.

THE properties of plaster must have suggested a coating of this material on ceilings from early times, and in the same way as walls are recorded to have been plastered and decorated in colour in the mediaeval period, so probably were ceilings treated. Whether they were enriched with ribs or

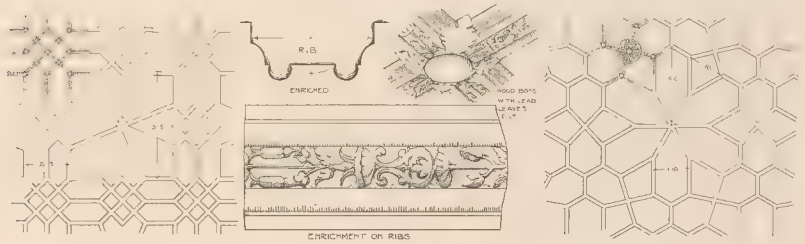


FIG. 324.—HAMPTON COURT PALACE, MIDDLESEX. DETAILS OF PLASTER CEILINGS.

modelled ornament earlier than the Tudor period is difficult now to decide, but in the absence of authentic examples, it is advisable to assume that the boarded and ribbed ceilings set up by the workers in wood gave the first suggestion for patterned plaster ceilings. The whole question of ceilings of wood and of plaster is so involved, and the two materials were so frequently used in the same ceiling, that to attempt to differentiate between them is unprofitable, at any rate in the earlier phases of their evolution. There seems to be no doubt, however, that once the "playsterer" realized the wonderful field there was for the display of his art, quite independently of the woodworker, there was no limit to the possibilities open to him, and he went on producing designs full of interest and beauty, long after the construction of wood ceilings had practically ceased altogether. The connecting link is to be found in such a ceiling as that at Thame Park (Plate XXVI), where the only timbers exposed are the beams, with delicate detail, spanning from wall to wall: the large compartments thus formed were handed over to the plaster worker, who in his desire to avoid an impoverished look in his work, divided the spaces, timidly at first, by means of ribs making simple geometrical patterns. From such beginnings, it is fair to assume that by the middle of the sixteenth century, plaster ceiling design was well established as a craft of the highest importance, which attracted not only the native but also Flemish and Italian workers, and found them sinking their differences in modelling side by side. At Hampton Court Palace, Wolsey was ever alive to the subtle qualities of such combinations of apparently opposed principles of design, and in his own suite of rooms he gave the plasterers their opportunity. In the rooms to the south of the "Clock Court" (Fig. 129) are the delightful examples shown on Plate CLXVIII, of which details and dimensions are given in the accompanying illustration (Fig. 324). Here the ribs and the little turned bosses at their intersections are of wood, but the hollow on the soffit of the ribs, between the two rolls, is everywhere filled with dainty arabesque ornament in plaster

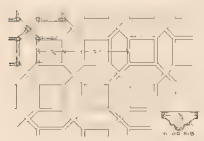


FIG. 325. HAMPTON COURT PALACE. KEY PLAN OF CEILING IN WOLSEY'S CLOSET

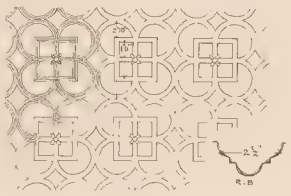


FIG. 326 LOSELEY MANOR HOUSE, SURREY. DETAIL OF PLASTER CEILING.

or some composition, and the surface of the ceiling and the circular ornaments at the main centres of the design, in which various emblems, and in some cases the cross keys of the Cardinal, are introduced, are all in plaster. Around the bosses, thin lead was used for the leaves which mask the intersections, and colour and gilding most certainly completed a series of ceilings which are sumptuous even with nothing better than their present covering of whitewash. In the room known as Wolsey's Closet (Plate LXVII the construction of the ceiling—of which the scale is given in Fig. 325—is precisely similar, but the surfaces are here entirely covered with richly modelled ornament which is still relieved by colour. In this work and in the frieze beneath the ceiling (Fig. 131) the hand of the Italian is apparent: it is more than likely that the room has been reduced in size and the frieze has possibly been brought from another apartment.

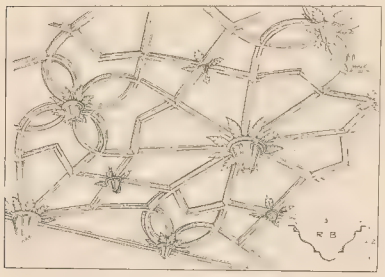


FIG. 327.—LEVENS HALL, WESTMORLAND. PLASTER CEILING OF WITHDRAWING ROOM

The ceiling became one of the most valued fields for the display of decorative work in moulded and modelled plaster, and there are few houses of the Tudor period of any importance which do not possess, or show signs of having possessed, something of interest. Except for motives of design, occasionally obtained from foreign sources, they are thoroughly English, bold and vigorous, suited to the climate, which calls for strong contrasts of light and shade, and adapted to the material which in the sixteenth century was not of the finest quality, and not comparable to the *stucco duro* which the Italians were accustomed to in their own country. The greater number consist of small ribs which are set out in geometrical patterns, ranging from the simplest combinations of squares and circles, as in the example from Loseley (Fig. 326) to very intricate figures, repeated with variations of detail: they mostly cover a flat expanse as in the examples detailed on Plates CLXIX and CLXX, but at Lytes Cary, the ceiling was coved up as seen on Plate CLXX with charming effect. This coving of ceilings, found generally in upper rooms where the roof space allowed of such a treatment, was more frequently adopted in Jacobean times. The device of dropping pendants from the ceilings was more often employed, and may, in the first instance, have been suggested by the masonry pendants which characterize some of the finer fan vaults of the period. These plaster pendants look handsome and daring, but they are easily constructed in such a light material: in the "Watching Chamber" at Hampton Court Palace (Plate CLXVIII), at Mapperton manor house (Plate CLXIX), and at Poundisford Park (Fig. 53), to mention only three instances illustrated in this work, very beautiful examples remain. Whether large ribbed pendants of this description were introduced or not, there are nearly always modelled bosses at the intersections of the ribs, or else small moulded pendants of the type seen at Levens Hall (Fig. 327). in the panels are worked sprigs of foliage, while paterae of heraldic and conventional ornament are freely interspersed wherever required. These pieces of ornament were undoubtedly worked *in situ* with small metal tools and the fingers, but in course of time, as the ceiling became more and more elaborate, they seem to have been worked on the bench, cast in moulds, and set in place afterwards. The tendency seems to have been to

FIG. 328.—ARMS OF HENRY VII IN PLASTER
Preserved in the Taunton Museum.

make the ribs gradually broader and of less projection, until they eventually became almost flat bands which merged into the general scheme of surface decoration.

In a few houses a change from the ceiling entirely covered with a ribbed design is made by confining the decoration about one or more centres: when this is done, some variety of star shape was the favourite motif, with fleurs-de-lis, Tudor roses and other modelled ornament arranged on radiating lines, as seen at Upton Cressett, Shropshire (Fig. 329), and elsewhere.

Fig. 329. Upton Cressett, Shropshire. Plasterwork

On the wall space over many chimney-pieces decorative plasterwork is found, and the enriched frieze beneath the ceiling cornice gave opportunity for bands of cast plaster ornament, used in a somewhat haphazard fashion, as at Haddon Hall (Plate LXXXI), or more often in a single running design filling the whole height available, as at Mapperton manor house (Plate CLXIX and Fig. 274). The amount of modelled plasterwork dating from Tudor times has been reduced sadly by the ravages of time and mutilations due to various causes, and many of the best examples, such as the arms of Henry VII from a house in Taunton (Fig. 328), are now preserved in museums. In the same way, external plasterwork or "pargetting" has rarely survived, and Wharf House, Wallingford (Plate C), is the only example recorded in this work: here, it is of the simplest description, and it seems probable that anything more than stamped or scratched patterns, easy of execution, such as are found on the exteriors of houses in East Anglia was not attempted in Tudor times.

CEILINGS OF WOOD.

PLATES CLXXI, CLXXII, AND CLXXIII.

WHATEVER the treatment of ceilings may have been in earlier times, it is certain that in most houses of the Tudor period they were carried out with much thought and care. In many of the smaller houses it is evident that the traditional way of regarding the ceiling as resulting from the construction of the floor overhead has not been entirely lost sight of, but in the greater number of manor houses and dwellings of any pretension a certain character, often amounting to splendour, was imparted by the moulding, carving, and arrangement of the necessary structural timbers to the greatest advantage as seen from below. There is little doubt that attention was bestowed upon the timber-beamed ceiling at an earlier date than upon the ribbed plaster ceiling, but both forms seem to have been used contemporaneously in these Tudor houses, the selection having been governed by the material to hand and local custom rather than by any predilection in favour of the one at the expense of the other.

The disposition of the principal timbers in all these ceilings naturally depends upon the span, the dimensions of the room, and its position in the house. This is strongly brought out by a comparison of the two examples given on Plate CLXXII, where the width of the room at Colchester called for principal beams or bressumers dividing the ceiling into bays and facilitating the construction of the floor above, whereas in the example from Muchelney, which is on an upper floor with only a roof space above, it was possible to adopt another treatment and one more essentially belonging to a ceiling, with all the transverse timbers cambered sufficiently to satisfy the eye. In the greater number of this heavily beamed and ribbed type of ceiling, the floorboards of the room over are exposed, the construction often

being as shown in Fig. 330, whereas the ceiling with principal beams and joists is more likely to have the spaces between the timbers plastered, as at Colchester.

Some indication of the amount of detail that was lavished upon these beamed ceilings is to be obtained from the study of Plate CLXXI, where the main beams are seen to be elaborately moulded—with full rounded sections suited to the material—and enriched with running tracery forms and foliage of great beauty. Wonderfully varied are the ornaments carved with vigour and yet with delicacy, on the beams in many a house: they are met with particularly in the south of England, but in the timber-built houses of the north it is by no means unusual to find spirited examples, and it would be difficult to cite anything better than the beam, cornice, and coved ceiling at the dais end of Lydiate Hall, Lancashire, detailed on Plate CXIII. In all these ceilings with joists running into the principal beams, the mouldings or enrichments are kept below the level of the joists, and the mouldings are often "stopped."

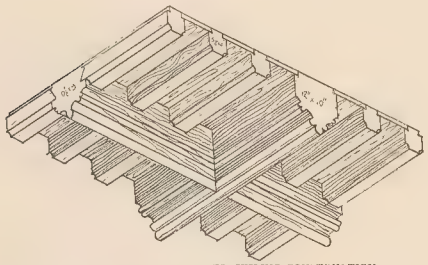


Fig. 330. DIAGRAM OF TIMBER CEILING CONSTRUCTION.

The detail throughout is nearly always clearly the design and execution of the native craftsmen, but occasionally in the south-eastern counties, where the Flemish were more in evidence, it is natural that when the carving was entrusted to them, they should have imparted a character easily recognizable owing to the large floral devices, animal forms, and grotesques, such as those seen in Figs. 103 and 104.

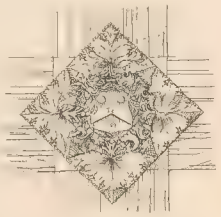


Fig. 331. CARVED CEILING BOSS, PONTRILAS COURT, HEREFORDSHIRE.

When the beams are widely spaced, making large square or oblong compartments, each of which is filled with a geometrical design formed of small oak ribs, it is customary to find the surface of the ceiling plastered, and the various intersections of the beams and of the ribs enriched with carved bosses; occasionally, however, wood alone was used, as in the very beautiful ceiling from the west of England, of which a portion is illustrated in Fig. 332. There are also plenty of ceilings with moulded beams and a cornice against the walls, in which wood ribs making small patterns are laid direct upon the boarding: at Lyddington "Bede" House is the exceptionally fine ceiling, part of which is shown in Fig. 29, but few richer instances are to be found than that from Exeter, detailed on Plate CLXXIII. Ceilings of this description bring to mind the splendid flat ones constructed in the fifteenth century over the aisles, chapels, and sanctuaries of churches. As in nearly every other feature, although the methods of construction were almost identical in the church and in the house, and although the same materials were used and were worked, no doubt, often by the same hands, there is usually an entire absence of ecclesiastical motives in the details of the house work, which goes to show how versatile the craftsmen were and how adaptable this particular manner of building has always proved to be. Monograms and heraldic

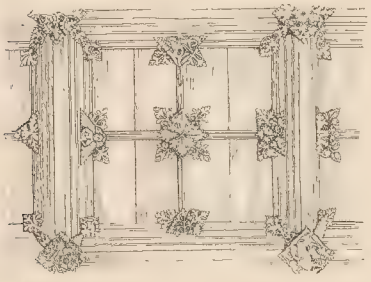


Fig. 332.—PART OF OAK CEILING FROM A HOUSE IN THE WEST OF ENGLAND.

devices figure prominently in the carved bosses (Fig. 331), and these were undoubtedly blazoned in bright colours originally.

A very effective ceiling must have been that recorded also on Plate CLXXIII, from Palace Yard, Westminster, long since destroyed. This relied upon traceried forms with nicely wrought cusp points which must have looked most dainty against the plaster surface: at Costessy Hall, near Norwich, is a ceiling evidently modelled on this one; in fact, portions of the original one from Westminster are said to be preserved in the house, but diligent search failed to reveal them.

DOORS AND DOORHEADS.

PLATES CLXXIV, CLXXIV*, AND CLXXV.

BY far the greater number of doorheads of the period are of the Tudor or four-centred arch form, whether constructed in masonry or framed in half-timber work, and many examples will be found in the pages of this book. The jambs and arched heads are as a rule moulded with a few shallow mouldings which call for no particular comment, but the doors and their frames have never received the attention they deserve. A wooden door is obviously made and fitted more easily with a square head than with an arched one, and although the desire to keep the favourite form resulted in the arched head being long perpetuated and used in a great many instances, particularly for external doors and the inner doors of porches, as at Parnham (Fig. 333), and at Chantmarle (Plate CLXXV), the curved top was as often as not ornamental only, the door itself being square, as in the example from Ufton Court (Plate CLXXIV). The wood frames, wherever used, are very massive and produce a fine effect with their moulded edges, well designed and cleverly adapted to the pieces of wood out of which they are cut: the mouldings rarely run down to the threshold, but are "stopped" some distance above it, and the shaping of the stops gave opportunity for all kinds of interesting variations in design.

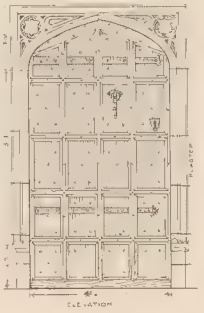


FIG. 333.—PARNHAM MANOR HOUSE, DORSET. PORCH DOORWAY.

A favourite description of external door is seen at Ford's Hospital, Coventry (Plate L), and in the 'Commandery,' Worcester (Plate LXXVII*), where the outside of the door is covered with vertical boarding, moulded in narrow widths. Each board is rebated into a vertical rib, or into the next board, as shown in the examples given in Fig. 334, and further secured to the framing behind by stout wrought iron nails, the heads of which are sometimes given an ornamental character. In any case, the nail heads are exposed and show as a necessary and interesting feature of the design: many external oak doors, of the description seen at Daneway, Gloucestershire (Fig. 243), would be perfectly plain were they not studded with nails and furnished with good wrought ironwork.

In East Anglia, panelled doors were common, and in some cases they were lavishly wrought. A very fine one still in use in Norwich is drawn to scale on Plate CLXXV: this door formerly belonged to a house of the priors of Walsingham in this city, and it can be identified with William Lowth, who was prior from 1503 to 1514. The panels here are filled with a variation of the linen-fold, and carved along the two middle rails is the inscription Maria: Plena: Gracie: Mater: Mis: Remember: Wylya: Lowth: Prior: FUIJ.

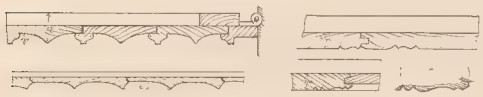


FIG. 334.—SECTIONS OF DOORS COVERED WITH MOULDED BOARDING.

The heavy doors with strong strap hinges hung on iron hooks, which are generally found in external doorways, gave way in the interior to much lighter ones, with either studded oak boarding and shallow moulded ribs on one side, as in the examples on Plate CLXXIV, or framed in small panels with sunk mouldings and occasionally carving wrought on the rails and stiles, and hung on smaller hinges of decorative character. In the Taunton Museum are two very fine doors with the lower panels filled with tracery and the upper with figures and heraldic devices in bold relief: one of these is drawn to scale, with details of the framing, on Plate CLXXIV*. When panelled, both internal and external doors were very often filled with some variety of the "linen-fold" pattern, and in rich work, with carved panels such as are found at Lydiate Hall (Plate CLXXIV*). Without doubt, great numbers of beautifully carved oak doors have been removed and destroyed, and where they are preserved it is very rarely that one is met with that has not been more or less renovated, and spoilt in the process.

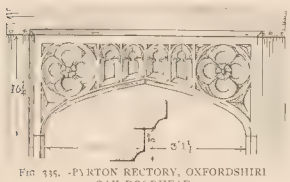


FIG. 335.—PYRTON RECTORY, OXFORDSHIRE. OAK DOORHEAD

When the actual doorhead is formed in wood, it has generally been cut out of a large block of timber and carved on the outer face, or, in the earlier houses, wrought with traceried forms after the manner of the example from Pyrton, Oxfordshire (Fig. 335). Internal doorheads in timber-framed partitions are also mostly shaped in the solid, out of large balks, and simply moulded (Fig. 316). Although numbers of these have been removed or have long been hidden behind plaster or canvas, many are still to be found *in situ*. Occasionally when these timber doorheads occur in prominent positions, as over doorways in the "screens," leading to kitchen and butteries, they are carved with foliage and traceried forms, as in the beautiful examples from Rufford Old Hall, drawn to a large scale on Plate CLXXIV*. In this particular house there are no fewer than five doorways with richly carved heads all differing in detail, giving access from the "screens" to kitchens and offices, while at the other end of the hall, behind the high table, are two carved doorways seen in the drawing on Plate CLVI, which opened into the with-drawing room long since demolished.

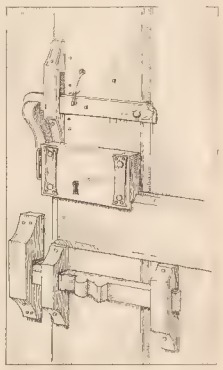


FIG. 336. WOOD LATCH AND BOLT
From a house at Brockhampton, Herefordshire, now destroyed.

The hinges, handles, and locks of wrought iron are very varied in design, as may be gathered from the selection given on Plate CLXXVII; it is most regrettable that they have so frequently been superseded by furniture of a later date and inferior workmanship. In the less important parts of many houses, ledged doors and wooden latches were often used: these latches, worked originally by means of a string from one side, are occasionally met with even now in unrestored houses, such as Colville Hall, Essex, and an interesting one, long since displaced, is recorded in Fig. 336.

FIG. 337.—OAK SPANDRIL TO DOORWAY, NORWICH.

LEADWORK.

PLATE CLXXVI.

THE value of lead as an outer covering for roofs of all descriptions was fully realized in mediaeval times, and Church work abounds with instances of its application in all manner of positions where its peculiar properties rendered it almost indispensable. In domestic work, the flat roof of gateways and towers, the curved tops of timber-framed "femerells" or louvres, and "types" or turrets, were invariably covered with sheet-lead. In important buildings, when conspicuous from the ground, these were doubtless treated with a certain amount of decorative detail, but "restoration" and exposure to the weather have between them been answerable for the destruction of nearly all the original examples of this kind of craftsmanship, even including those which date from Tudor times. As a roof covering, lead would have had a prior claim on account of its practical advantages, but beyond a pleasing disposition of the rolls on the domical top of a louvre or turret, with possibly crockets fretting the angles and a finial at the summit, as in the two solitary ogee-shaped turret tops still remaining at Hampton Court Palace (Fig. 338), very little opportunity was afforded for decorative treatment. The louvre over the centre of the open timber roof of the great hall of nearly every house of importance must have been covered with lead, laid with rolls, as can still be seen at Horham Hall, Essex (Plate XXIX) and, as on a more magnificent scale is known to have been the case at Cowdray, Sussex (Fig. 97), and at Nonsuch, Surrey, where an extensive use of gilded and coloured lead was one of the most marked features of the exterior of that lavish, if somewhat bizarre, palace.

FIG. 338. HAMPTON COURT PALACE LEAD COVERED TURRET

The possibility of making the most of the subtler qualities and beautiful texture of the material came, as regards house-building, with the abandonment of the stone gargoyle of mediaeval days: although a very picturesque expedient for discharging the rainwater from the roof of a church or public building, it must have been almost intolerable in the case of a dwelling, owing to the unpleasantness of dripping water and the perpetual dampness which was likely to result from the water being constantly thrown against the more or less porous walls. Further, it must be remembered that rainwater has its uses in the domestic household and gutters, and down-pipes are necessary to its collection in any quantity.

"English plumbers were conservative craftsmen. . . . It is constantly found that leadwork, judged by design and treatment, is fifty years or more behind the stone-carving and plaster-work contemporary with it. The reason for this is, doubtless, that no foreign lead-workers were imported with Torrigiano, or with the German craftsmen who followed when the Italians fell into evil political odour. Even had they come, they would have brought no tradition to disturb the English treatment, which had held sway since the thirteenth century."[1]

FIG. 339. HOUSE IN DOME ALLEY, WINCHESTER. LEAD APRON AND GUTTER.

In Tudor houses, apart from the glazing of windows (p. 241), and its occasional use in plaster ceilings (p. 230), lead was extensively used for the collection of and discharge of water from roofs, and

[1] 'English Leadwork; its Art and History.' Lawrence Weaver, F.S.A., 1909

the rainwater head and gutter became very charming features of the exteriors of many houses. Unfortunately, from inevitable exposure and, still more from vandalism, very many more have perished than have survived. By comparing old illustrations, such as that given in Fig. 254, with the actual houses as they stand to-day (Fig. 256), it is only too often painfully apparent that the work of destruction has been particularly operative against water leadwork. At Hampton Court Palace, for instance, where there most certainly must have been many fine lead-heads in Tudor days, not a single original one is to be found now, and although many bear the initials of Henry VIII and a date recording his building exploits there, they are without exception, rather coarse modern reproductions. It is necessary, as a rule, to seek old domestic leadwork in less frequented and perhaps less cared-for houses, where unobserved it has been allowed to serve its useful purpose undisturbed. Winchester still possesses, in Dome Alley, eight fine heads. One of four with a crowned Tudor rose is illustrated on the Plate, and the other four have the arms of the See cast upon them. To three of them, the water is conducted by a long length of gutter leading from a valley where the cast-lead apron shown in Fig. 339 is cleverly arranged: the whole of this leadwork was presumably set up about the middle of the sixteenth or early in the seventeenth century. In Coventry is the delightful crested gutter probably of the earlier date, also illustrated on the Plate. The vine leaf-pattern, so favoured by the wood and plaster-workers, lent itself equally well to decorative treatment in cast-lead, and it figures in many of the best remaining examples. A cresting, which probably took the form of little battlements at first, was generally present, shaped with curved forms giving a wavy outline, soft and thoroughly in keeping with the ductile properties of lead. Long lengths of these gutters were used, as well as troughs of rectangular section, secured to the walling wherever it was desired to convey the water from one head to another, thus dispensing with one or more down pipes, as was often a great convenience where windows or doorways interrupted a straight descent: an interesting example of this from Ludstone Hall, Shropshire, is drawn to a large scale on the Plate. A short length of gutter illustrated on the Plate, and by error described as from Bramhall Hall, came from a cottage at Bramhall, now demolished. It probably dates from about 1600 and was used in conjunction with an exquisitely decorated down-pipe, which bore on its socket a delicately modelled crowned portcullis and on its ears tracery ornaments (Fig. 340).

Fig. 340. LEAD DOWN-PIPE, SOCKET, AND EARS.
From a cottage at Bramhall, Cheshi.

Fig. 341.—HADDON HALL. LEAD RAIN WATER HEAD.

Of all the houses recorded in this work, none compares, both as regards the number and beauty of its lead-heads with Haddon Hall, but this leadwork is so well known, that only one head is given here (Fig. 341), and one other has been included on the Plate. These may possibly have been cast about 1580, but the majority are certainly later, and the splendid series was not complete till near the end of the seventeenth century. The down pipes here and elsewhere are of square section, secured to the walls by means of large ears with sockets at the junction of the lengths of pipe: upon these sockets some of the daintiest craftsmanship was lavished. At Haddon Hall, for instance, discs of perforated tracery were worked on some of them and the various family crests

upon others. It was not unusual for such heads as these to have been originally further enriched by patterns made in bright solder, and by gilding and colouring; but from the perishable nature of the decoration all evidences of it have been long since obliterated at Haddon Hall and at the other houses recorded here. To the lead-worker was frequently given the opportunity of bringing in some heraldic ornament on the heads and sockets, and the initials of a building owner, and possibly a date, have often been a ready means of deciding when and by whom building work was carried out at a particular house.

Although no external leadwork in this country can be said to equal some of the sumptuous work on the roofs of French and Belgian mediaeval buildings, it is curious that the lead rainwater head and down pipe were apparently confined to these shores. In this branch of craftsmanship the native workers of the sixteenth century struck out a line of their own which was followed up in succeeding centuries on models differing essentially in design from those evolved in Tudor days, but in no way are the later patterns more beautiful or better adapted to the material, and indeed the grace of some of the sixteenth-century heads was never surpassed.

WROUGHT IRONWORK.

PLATES CLXXVII AND CLXXVIII

ALL through the Middle Ages the working of wrought-iron had been one of the principal crafts allied to the building art, and it was one of considerable importance both from the utilitarian and from the aesthetic point of view. The most direct means of expression were favoured all through the centuries, and the native blacksmiths of Tudor times seem to have been quite as conservative as the workers in any of the other crafts. The difficulties of working iron, and the labour involved in shaping the various pieces and putting them together, was sufficient to restrain them from extravagances or from illogical uses of the material: each member had primarily to serve its useful purpose, and it was essential that it should be made of sufficient strength to do this without appearing to be meagre on the one hand or wasteful on the other.

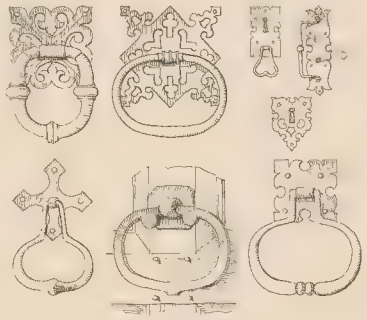


FIG. 342.—WROUGHT-IRON DOOR FITTINGS.
From various sources

The mechanical fittings for hinged doors and windows gave endless opportunity for ingenuity in devising and shaping such practical things as hinges, locks, and fasteners of all descriptions, and it is evident that the sixteenth-century blacksmith revelled in making them as interesting and as beautiful as was consistent with their position and purpose. On doors, the hinges, handles and knockers were his special care, and although in domestic work these are, generally speaking, of lighter make and quieter design than was customary in Church work, they are no less admirable of their kind.

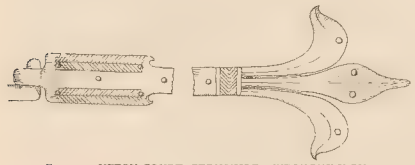


FIG. 343. UFTON COURT, BERKSHIRE. WROUGHT-IRON STRAP HINGE.

Heavy external doors were hung on strong strap hinges which gripped the oakwork on both sides and turned on hooks let into the jamb of the doorway. Beyond the shaping of the ends into fleurs-de-lis forms, such as is shown in the characteristic example from Ufton Court, Berk-

shire (Fig. 343), together with changes in section and chisel markings on the flat surfaces, they do not appear to have been given much elaboration. So many of the doors were constructed with moulded ribs of oak or moulded framing on the outside (Plates CLXXIV, CLXXV, and Fig. 333), that anything more than simple shaping would have been out of place, and consequently was not attempted.

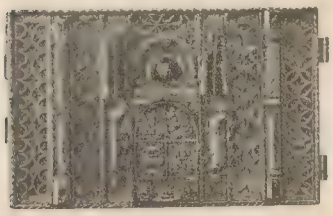


Fig. 344.—BEDDINGTON HALL, SURREY. WROUGHT IRON LOCK.

The lighter hinges for internal doors were more variously treated, but the H hinge, shaped into some of the many varieties of "cock's head," was the favourite design of English smiths. Several examples of these are given on Plate CLXXVII, including an unusually large one from Yaverland Manor House which has central horizontal-shaped pieces not often met with. The variations in such hinges are countless, and like all the other fittings they doubtless came from the local forge: together with window fittings, these and the door handles have been "improved" away in vast numbers all over the country, and it is now chiefly in museums and private collections that they are most easily studied, although in many cases no less suited to do their work now than when they were originally made. The handles are for the most part in the shape of a ring with a spindle going through the centre of a strong plate which is always nicely shaped and generally "bossed up" in the centre. In the earlier examples, Gothic tracery and cusped forms will be detected, but throughout the sixteenth century more attention seems to have been paid to the actual profiling of the rings and plates than to the working of detail upon them. Sometimes the plate is circular or square in general outline, but quite as often, on doors of Tudor houses, they are square set diagonally with the rings of circular section gradually thickened towards the centre of the drop. These pendent handles were often ponderous enough to serve as knockers as well, and a stout nail-head was often provided for them to strike upon. Several are drawn to a large scale on the Plate together with examples of key escutcheons, latches, and bolts, and others thoroughly characteristic of this branch of native craftsmanship are given in Fig. 342. The smiths all over the country seem to have been working on the same lines, and no particular patterns are peculiar to any one district.

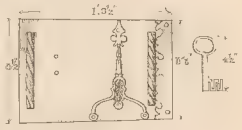


Fig. 345. HENGRAVE HALL, SUFFOLK WROUGHT-IRON LOCK AND KEY

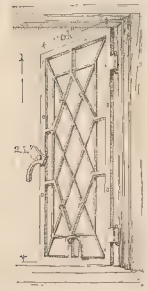


Fig. 346. WROUGHT-IRON CASEMENT, EXETER.
From a drawing by Solomon Hart, in the possession of Mr. R. Phene Spiers, F.S.A.

Locks, when not made of wood with only the mechanical parts executed in wrought-iron, were treated with much delicacy, and were often wonderful pieces of intricate workmanship. Various devices were resorted to for concealing the keyhole, and the decorative work on the face of the lock ranges from combinations of traceried and heraldic forms seen in such an elaborate example as that preserved at Beddington Hall (Fig. 344), to the comparative plainness of that from Hengrave Hall (Fig. 345). The Beddington lock is of large size, measuring 16 inches long and 9 inches high, the whole gilt and bearing the arms of Henry VIII on

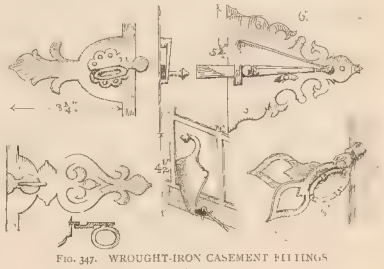


Fig. 347. WROUGHT-IRON CASEMENT FITTINGS
From various sources.

a shield which moves in a groove and conceals the keyhole: it was originally upon the great door of the hall, but is now fixed in a wood frame and hung on one of the walls. Locks of this description having been superseded by the more convenient mortise lock of modern days are rarely met with in position and in working order.

The wrought-iron hinged casement which was in general use in houses during the Tudor period, opened up another field for the smith's art. The actual casement was quite plain as a rule, but in such an example as that from Exeter (Fig. 346) the ordinary horizontal saddle bars are dispensed with and the casement as well as the glazing is strengthened by iron bars set out in relation to the diagonal lines of the lead cames. The shaping of the fasteners and stays gave opportunity for fine craftsmanship, and wonderfully varied in design are the hundreds of examples which, even now, remain, many of them in daily use, as is the case with most of those illustrated on Plate CLXXVIII.

Fig. 348. WROUGHT IRON VANE, COWDRAY HOUSE

The uses of the fitting were never lost sight of in the desire to add interest to the casement. In most of them the fastening takes the form of a turnbuckle which works into a slot in the frame and is turned by means of a small rigid ring handle, the flat metal plate, which lies just clear of the lead cames, being cut and pierced into all manner of decorative shapes which tell very effectively because they are outlined against the light. In others, a spring is provided which works into a catch very much as in the case of a door latch: examples of both kinds are given on the Plate and in Fig. 347. The original stays, to secure the casements when open, are more rarely met with than the fasteners, but when found they are nicely wrought, with scroll ends as a rule, after the manner of those illustrated in Figs. 215 and 286, while the hinges, which are necessarily small, were sometimes allowed a little delicate and appropriate detail.

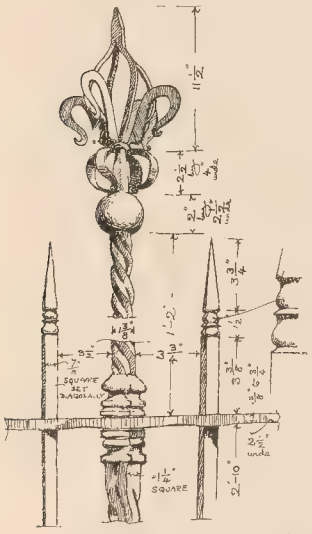


Fig. 349. WROUGHT-IRON RAILINGS AND STANDARD AT HAWSTEAD, SUFFOLK.
From a sketch by Mr. Basil Oliver.

The other uses to which wrought iron was put in the interiors of houses were confined to the fittings of the fireplace. Firebacks were always made of cast iron (page 240), but andirons of early date, and especially those for kitchen use, with hooks on the standards from which to suspend cooking utensils, were made of wrought iron (Fig. 352). Basket grates, necessitated by the burning of coal fuel, were also made of it, but examples *in situ* are rarely found: at Haddon Hall (Plate LXXXI) is an early instance of such a grate designed on traditional lines.

Fig. 350. WROUGHT IRON TERMINAL COWDRAY HOUSE

Externally gates and railings of wrought iron were made in every part of England, as well as in the districts where the working of iron was extensively practised, as for instance in Sussex and the Forest of Dean, but scarcely anything is left standing. The railing and standard from Hawstead, Suffolk (illustrated in Fig. 349), with square bars set

diagonally and a twisted standard with terminal formed of beaten scrolls, is quite typical, as is also the terminal from Cowdray (Fig 350): all the ironwork from this sumptuous house, including the vanes to the hall louvre (Fig. 97) have perished with the exception of one vane (Fig. 348) which surmounts an angle pinnacle, and some gates which have been removed and set up some distance away. Weather vanes, too, have everywhere suffered disastrously, and it seems that hardly a single example in actual use can be identified as having been made in Tudor times.

CAST-IRON FIREBACKS AND ANDIRONS.

PLATE CLXXIX.

THERE is no doubt that the need of a fireback of some incombustible material must have been felt as soon as the structural fireplace came into general use, on account of the action of fire when in direct contact with stone and even brick. A stout plate of metal admirably affords the necessary protection, but although iron firebacks may have been cast in this country in the fourteenth century, it was not until the fifteenth and succeeding centuries that they became at all general, together with the wider adoption of fireplaces formed in internal walls. In England, the lost art of casting in iron was rediscovered in Sussex: it gradually developed there, and for some two centuries practically independant of anything that was being done on the other side of the Channel. The ironworks of the Weald of Sussex thus produced by far the earliest examples of casting in iron in this country, and these show no signs whatever of foreign influence.

FIG. 351.—CAST IRON FIREBACK.
From a West Country foundry, preserved at Nailsea Court, Somerset.

Firebacks moulded from boards cut to the required outline and thickness, and pressed into a bed of sand present a considerable surface, and no matter how simple the outline may be, are admirably adapted for decorative treatment; although of crude design and execution at first, some attempts at elaboration were doubtless practised by the early moulders. "The readiest decoration was to be obtained by pressing into the smooth face of the sand any ornament at hand or specially prepared for the purpose. The precise grouping of the impressions would be left to the unlettered workman . . . his stock ornaments were fleurs-de-lis, rosettes, crowns, etc., with short lengths of cable. . . . The disorderly grouping shows clearly that the objects were pressed one by one into the sand, and not previously set out and fixed upon a board. The slabs were edged with a twist derived from twisted bars or a cable, stiffened with pitch or glue: such edgings, in fact, being one of the characteristics common to Wealden firebacks of early date."[1] Firebacks cast on this system present almost endless combinations of decorative forms; the greater number of backs dating from Tudor times belong to this type, for although single piece moulds were also employed, the use of movable stamps does not seem to have been finally discontinued much before the middle of the seventeenth century. A very fine one, illustrated on the Plate, cast at the Mayfield foundry and now in the Victoria and Albert Museum, South Kensington, has the field covered with vertical strips of a running vine pattern, interrupted only at the top, where three conventionalized birds are brought in, presumably the rebus of the Fowle family. Another back from Riverhall, of which a drawing is given on the Plate, is made up of heraldic beasts as supporters to central

[1] J. Starkie Gardner, F.S.A., 'Iron Casting in the Weald.' 'Archæologia,' vol. lvi

shields bearing coats-of-arms, while dotted about the field are two crowned Tudor roses and some strange little figures which may represent mummers. The twisted edging, as was so often the case, was formed by pressing a piece of rope in the sand, and the broad low shape favoured in the fifteenth and sixteenth centuries is used, with the upper angles merely splayed off. Similar edging occurs on the back, shown on the Plate, in which late Gothic andirons are introduced in a setting of fleurs-de-lis. The initials H. N. refer to Henry Neville of Mayfield, at which foundry it was cast, probably about the year 1587. The first suggestion of the carver and modeller appears in the moulded edge surrounding the fireback; a good example, of which a drawing is given, is the fireback dated 1584, the crest in the upper angles consisting of a talbot in a wreath.

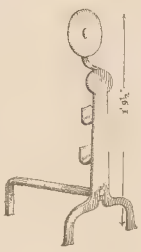


Fig. 352. WROUGHT IRON ANDIRON, CHILDREY MANOR, BERKS.

When movable stamps were partially discarded in favour of a single and specially prepared model, much more scope was given to the designer and carver, and a more advanced type of design was introduced which presents a unity of composition scarcely possible of attainment by the earlier method. Single model firebacks were no doubt also produced by the founders in the Weald, and most of them had models of the royal arms with lion and dragon supporters, which appear to have had the readiest sale. Moulded margins and borders, sometimes enriched, became usual, and the top was often carried up and finished with a semicircular or gabled profile. Not only were the royal arms used, but the arms of noble families and landowners engaged in iron founding were modelled and cast by the Sussex founders in great numbers and sold about the country. Such is the splendid example illustrated on the Plate, one of several on which the arms of the Viscounts Montague of Cowdray are represented. Following the long continued output of firebacks of this description in the sixteenth and seventeenth centuries, which show no signs of foreign influence, came large importations into Sussex of different forms of models from the Low Countries bearing well modelled figures and allusions to political and patriotic events, flowers, parrots, and so on, often with elaborate borders.

The Forest of Dean was extensively worked for iron by the Romans, and appears to have first become a rival to the Weald of Sussex in the time of Henry III, when licences were given to the Earls of Warwick, the De Lacys, and other families, and to certain religious houses to manufacture iron. Firebacks and andirons were produced there much later than in the Weald. The example shown in Fig. 351 is much like its Sussex contemporaries in form, and the date has been curiously blundered, the 4 and 6 having evidently changed positions. Firebacks were also produced in Weardale, of quaint and primitive design.

Fig. 353. CAST-IRON ANDIRON, GODINTON, KENT.

Fig. 354.—CAST IRON ANDIRON, BEAUPRE HALL, NORFOLK.

Andirons for supporting the blocks of wood used for fuel in early times in the middle of the great hall, and afterwards in fire-places, do not appear to have been originated in England. In France numerous varieties of mediaeval andirons are to be found, whilst all the early examples in this country are of one type and that perhaps of French origin. Andirons cannot be produced without carvers and modellers capable of constructing carefully made models, and most of the iron foundries in the Weald provided themselves with these of various sizes before the sixteenth century.

Most of the earlier examples consist of an upright standard with moulded capital and base set on two straddled legs forming an arch frequently more or less depressed, with shields and decorative ornament at the junction of the legs and the uprights and beneath the capital (Fig. 353). None can be regarded

with certainty as earlier than the time of Henry VII, and the oldest dated examples formerly possessed by the Earl of Egmont, and said to be from Cowdray, are of the year 1515. About that time large numbers, variously shaped, were cast, and "pairs of andyrons" are constantly mentioned in the inventories of the period. Those of earlier date, as well as the taller kinds with hooks arranged up the standards for use in kitchens, of which the example from Childrey Manor House (Fig. 352) is typical, were probably made of wrought iron.

As the sixteenth century progressed the character of the ornament changed, and the fashion of shaping the standards in the form of caryatid figures (Fig. 354) and foliated designs, prevailed from the time of James I. Large numbers seem at all times to have been cast from the same patterns, and andirons were indispensable to the hearths of all chamber and kitchen fireplaces until grates and the wide use of coal rendered them unnecessary.

LEADED LIGHTS AND GLAZING.

PLATE CLXXX.

THE use of wooden shutters for the part of a window below the transom seems to have been largely discontinued in England by the end of the fifteenth century, and with their abandonment casements of wrought iron became general. Still, in the fifteenth century, glass was apparently a luxury in the ordinary house, although it had long been in use in the royal palaces and in the houses of the nobility. For windows in houses which were not filled with stained glass, white or tinted glass was used in small quarries, diamond shaped at first; these were held together and in position between the window mullions by strips of lead known as "cames." In the sixteenth century simple diamond-shaped and rectangular quarries were as often as not discarded in the larger houses in favour of all manner of geometrical designs based upon the square, the diamond, and the circle. Provided these were not too elaborate and that they did not unduly cut up the view from the interior, they were most effective, and of the greatest value externally in giving a texture to the large areas of glass, and thus obviating the appearance of gaps in the walling which would have been so destructive of breadth and repose. These sheets of lead glazing were sprung into grooves in the masonry and further held to the iron stancheons and saddle-bars by means of lead tapes, tied around them, the ends twisted together and neatly finished off. The stancheons and saddle-bars are found both inside and outside the glazing, and generally consist of square bars set diagonally, as seen in the sketches, Figs. 54 and 215. When fixed externally, they afford protection to the building, but when so placed, the glazing was kept from sagging, not by tying it to the external ironwork, but to other saddle-bars, of smaller section, inside the glazing.

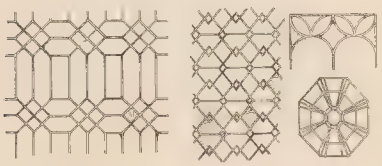


FIG. 355. EXAMPLES OF LEAD GLAZING.
From various sources.

A number of representative patterns is given on the Plate, and some others in Fig. 355. Although many have perished from exposure, and as many more from the craving for plate glass in modern times, the glazing is sometimes found to be the original: it frequently happens, however, that the existing cames are exact reproductions of the old ones, as is the case in the wonderful series at Little Moreton Hall, Cheshire. The cames were generally

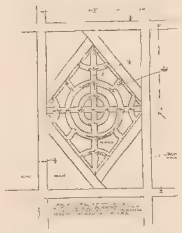


FIG. 356.—LEAD VENTILATING QUARRY AT DEDHAM, ESSEX.
From a sketch by Mr. BASIL OLIVER.

bent in such a manner that adjacent quarries caught the light at slightly different angles, producing a sparkling effect: this is always noticeable to some extent in old glazing, and its beauty depends not a little upon it: an instance of this at Levens Hall is so pronounced that it is quite visible in the photograph, reproduced on Plate XCVII. As a means of providing for ventilation in fixed lights, some quarries were often pierced, but very few original examples of these are met with now. Intricate and beautiful patterns were formed in a cast lead quarry, or were cut through a plate of lead and inserted in the window in place of some of the ordinary glazed quarries: examples from Hampton Court Palace and elsewhere are given on the Plate, and another from a borrowed light in a house at Dedham, Essex, is illustrated in Fig. 356.

STAINED GLASS.

PLATE CLXXXI.

THE ancient glazing of domestic buildings has fared very badly indeed in this country. In the seventeenth and eighteenth centuries there was a demand for larger panes and clearer glass than had been ordinarily used in the two preceding centuries, and the use of wooden sliding sashes, which became general in the days of the four Georges, caused the destruction of many stone mullioned windows together with their glass in the superior parts of houses, even when they were allowed to remain in the offices. In our own day sheets of plate glass have nearly completed the havoc, and there is scarcely a house illustrated in this work which can now show more than a few precious fragments of the coloured glass which once made brilliant the more important windows of hall and with-drawing rooms. It is evident from inventories and frequent references in old writings and from building accounts, that in Tudor times the window was one of the favourite places for heraldic display; in stained glass the coats-of-arms of owners were set forth in gorgeous colours, together with those of their ancestors and family alliances. In the great halls and principal with-drawing rooms heraldry held the chief and almost the exclusive place. Window openings were mostly filled with white glass in small quarries, sometimes plain, but many of them bore a badge or device; set in a ground of this kind was frequently a square or circular panel depicting a quartered or impaled escutcheon, while it was not unusual to repeat in diagonal lines the motto of the family written in the long black-letter of the time. From practical considerations great use was made of white glass and delicate painting, for large masses and heavy shadows such as could be used without restriction in church windows were avoided in the houses, in which, of course, the admission of light was a primary necessity. Decorative devices were also freely used on a plain white ground as well as in painted quarries, and these were often introduced amidst the clear glazing with good effect; as at Lyddington "Bede" House (Figs. 30 and 31), while one of the few examples surviving in a manor house is to be seen at Horham Hall, Essex (Fig. 51). Although the examples of stained glass that have been preserved in dwelling houses are few in number, they are very fine in the quality of their design and colouring; the most remarkable series of windows is unquestionably that in the great hall of Ockwells Manor House, Berkshire, three of which are illustrated on the Plate. The whole of this class is heraldic in design with armorial devices carried out in blue, red, black, and yellow on a white ground. Of the three lights illustrated, the central one measures 6 ft. 1 in. high and 1 ft. 6 in. wide, and the two

FIG. 357.—BROWNE'S HOSPITAL, STAMFORD, LINCS. STAINED GLASS.

side ones are each 6 ft. 4 in. high and 1 ft. 1 in. wide, measured to the top of the arched head in each case. This glass owes its preservation to the fact that it was hidden away at Taplow Court through troublous times. Elsewhere it is rare to come across more than isolated pieces of the original glass which have in all probability been re-set in the glazing carried out in modern times. This, for instance, is the case at Hampton Court Palace, where in Henry VIII's time, the windows of the Banqueting Hall and many of the more important apartments must have sparkled with rich colour and heraldic display, the work of Bernard Flower, an Englishman, and of his successor, Galyon Hone, a Dutch artist, whose name occurs in the building accounts as the "Kynges glasiar." This has apparently all perished, and the existing stained glass dates from about 1840, when it was carried out by T. Willement, whose work here and elsewhere was as satisfactory as could be expected for its time. At Baddesley Clinton, Warwickshire, an unusually fine series of coats-of-arms is preserved, one of which is illustrated on the Plate; and at Little Moreton Hall, Cheshire (Figs. 193 and 194), and at Levens Hall, Westmorland (Fig. 202), some very beautiful fragments are still to be seen in some of the windows. In the dining-parlour at Haddon Hall, the windows are now glazed with clear glass, but in the large window at the end of the room there were four square compartments of arms surrounded by scrolls and foliage; these have disappeared, but two of them are reproduced in Figs. 361 and 364 from water-colour drawings made before their removal.

Fig. 358. LYTES CARY MANOR HOUSE. STAINED GLASS ROUNDEL.

Fig. 359. LYTES CARY MANOR HOUSE STAINED GLASS ROUNDEL.

The shields of arms, of which illustrations are given in Figs. 358 and 359, were for more than two centuries in windows of the old manor house of Lytes Cary, Somerset. They were made for John Lyte, who considerably altered the house, probably about 1533. "When the Lytes sold their ancestral home in 1755, they appear to have removed the heraldic glass, but as late as 1810 there were persons living who remembered the time when the window of the dining-room, or 'great parlour' was enriched with painted glass, containing the arms of many persons connected with the family. Upwards of twenty shields more or less perfect, and a number of fragments, somehow found their way into the church of Angersleigh near Taunton, a place with which the Lytes never had any connection, and were recovered thence more than thirty years ago."[1]

Fig. 360. STAINED GLASS FROM NONSUCH PALACE Preserved at Parnham Manor House, Dorset.

In regard to processes, the most important and valuable advance, and such that revolutionized the method of glass-painting in England, was the employment of a preparation of silver to produce a transparent yellow stain. The latter, introduced during the fourteenth, and perfected during the fifteenth, century, proved to be capable of a theretofore unattainable range of colour effects,

[1] From an article on Heraldic Glass from Lytes Cary, in 'The Ancestor,' 1902, by Sir H. Maxwell-Lyte, K.C.B., in whose possession this glass is.

from faintest straw-tint to deep orange-red. If not actually an English invention, at any rate it came to be adopted in this country with greater freedom and efficiency than elsewhere. In a dull and heavy atmosphere nothing could have been devised more useful and suitable than yellow stain, for it enabled the proportion of white glass used to be increased enormously without involving the deathly pallor of plain uncoloured metal. Aesthetically it afforded the best possible foil and setting to vivid jewels of colour, concentrated in the central or other prominent positions. Thus in the figured glass at Browne's Hospital, Stamford (Fig. 357), or in the armorial glass at Ockwells, Berkshire, the rich colour is almost exclusively confined to the heraldry and robes, while the ground is of white quarries, their monotony relieved by inscriptions in diagonal bands or by powdering of flowers and leaves, executed in varied tints of yellow stain, with dark-brown enamel outlines. Again at the "Commandery," Worcester (Fig. 157), the quarries are ornamented with various species of birds, drawn with a vigour and freshness of invention that in some respects may be said to suggest Japanese workmanship. Yellow stain continued to be used until coloured pot metal itself gave place to enamel-painted white glass. Meanwhile, in the fifteenth century, the adoption of brown *stipple* shading in place of the more primitive *smear* shading constituted another step in the development of the art. In the sixteenth century a coral red was introduced; this was the first enamel colour other than brown, and it was used chiefly to heighten the effect of flesh tints, and especially in facial features.

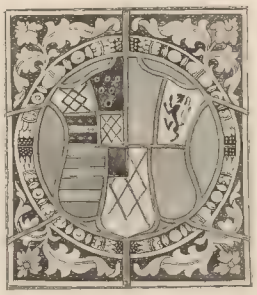


Fig. 361. HADDON HALL. STAINED GLASS
No longer remaining.

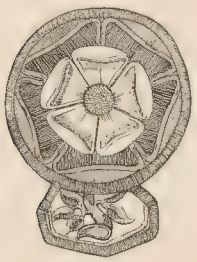


Fig. 362.—BROUGHTON CASTLE, OXON. FRAGMENT OF STAINED GLASS

As long as coloured pot metal prevailed, there was practically no change in the system of leading, though the representation of jewels in crowns and in borders of robes, or the charges in heraldic shields, particularly when the latter were intricate or on a small scale, severely taxed the resources of the craftsman. Only very rarely was one pot metal colour introduced amid the surround of another without lead ties. But this strange feature of a disc of glass, leaded round without external connection, and fitted into a circular hole, drilled in the midst of another sheet of glass, occurs at Nettlestead Church, Kent, and in the chapel of Browne's Hospital, Stamford, both being instances of the second half of the fifteenth century. An interesting example of this method of treatment in domestic work occurs in the beautiful glass from Lytes Cary Manor House on some of which the white swans and roses are thus isolated in a coloured field. Another method, to represent small white charges on ruby, was abraiding, or grinding away, the ruby surface down to the white backing, a process also evidently resorted to in some of the shields from Lytes Cary. Another instance of the exigences of leading is afforded by the arms of France ancient, which, instead of the correct azure semée (or powdered) of fleurs-de-lis or, had to be depicted in glass as a field of golden fleurs-de-lis fretty azure. Such is the aspect presented by the panel, containing the arms of Edward III (Fig. 360), which is said to have come from the Palace of Nonsuch. This work, as the shape of the shield proclaims,

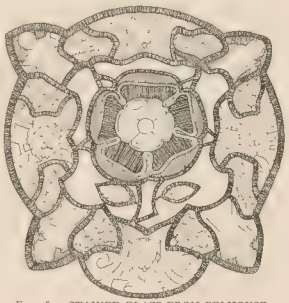


Fig. 363.—STAINED GLASS FROM BELHOUSE, ESSEX.

was not contemporary, but rather historically retrospective after an interval of upwards of a hundred years; another panel from the same series is given on the Plate. Strap ornament, believed to have been derived from German or Flemish pattern-books, became a familiar *motif* in Elizabethan and Jacobean days, and as such occurs in the example (Fig. 363), strangely charged with lions' masks, on a wreath surrounding the badge of the Tudor rose—a badge which continued to be borne by the Stuarts, because the latter derived their title to the crown of England through their connection with the Tudor family.

Besides heraldic glass, pictorial roundels were doubtless often let into the leaded glazing of living rooms, but with the exception of the well-known series at Colville Hall, Essex, which appears to have been imported from France, they have mostly perished, and this has been the fate of the charming designs depicting the months of the year, of which two are given in Figs 152 and 153; these have every appearance of being native workmanship. The English were doing good work until late in the sixteenth century, but in strap-work and decorative borders surrounding crests and badges, the foreign influence, above referred to, may often be detected. In course of time, before the close of the sixteenth century, glass window makers, impatient of the limitations which necessarily precluded realistic renderings, began to develop the pictorial potentialities of painting on glass, as distinct from the decorative conventions of coloured glass mosaic. The ancient method was thus gradually superseded, and had virtually become extinct in the early part of the seventeenth century. The Reformation indeed had dealt the traditional craft a mortal blow. Thenceforward such coloured glass as might be in demand, was required all but exclusively for secular windows. But so little did these suffice to keep alive the ancient art, that even before the Laudian revival, it was found necessary to have recourse to foreign craftsmen. One of the earliest of these was Bernard van Linge, a Frieslander, who was commissioned to glaze the east window of the Chapel at Wadham College, Oxford, a work completed by him in 1622. In this case not only was the executant a foreigner, but, as is significant, the pot metal also was imported from abroad.

The researches of students of the subject go to show that "many of the artists of the sixteenth and following centuries practised oil-painting as well as glass-painting, and that many more forsook glass-painting for oil-painting."[1] It needed nothing else to drag down the erstwhile noble art of stained and painted glass to the lowest depths of degradation.

[1] J. C. Winston, 'Hints on Glass Painting.'

Fig. 364. HADDON HALL. STAINED GLASS
No longer remaining

FINIS.

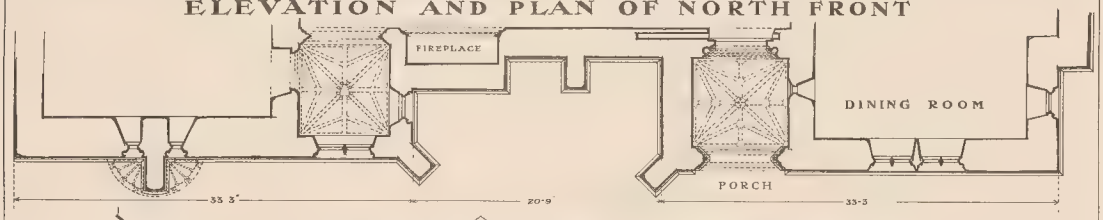
THE PRIOR'S HOUSE, MUCH WENLOCK.

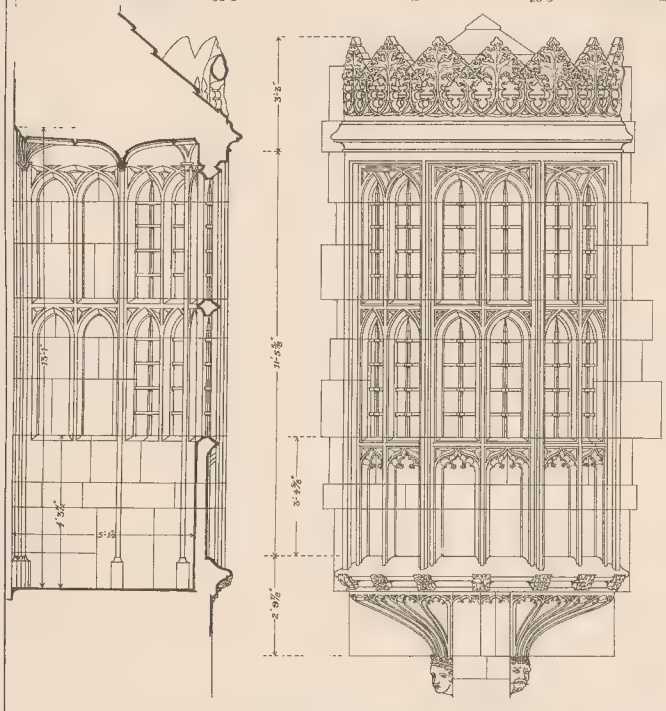
WEST FRONT.

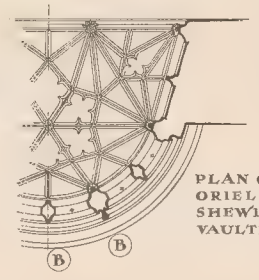
GREAT CHALFIELD MANOR HOUSE.

NORTH FRONT.

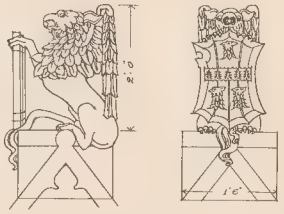
ELEVATION AND PLAN OF NORTH FRONT



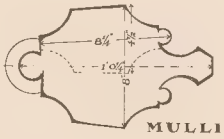




PLAN OF ORIEL (A) SHEWING VAULTING



GRIFFIN ON SMALL GABLES



MULLIONS AT (B)(B)

SECTION AND ELEVATION OF ORIEL WINDOW (A)

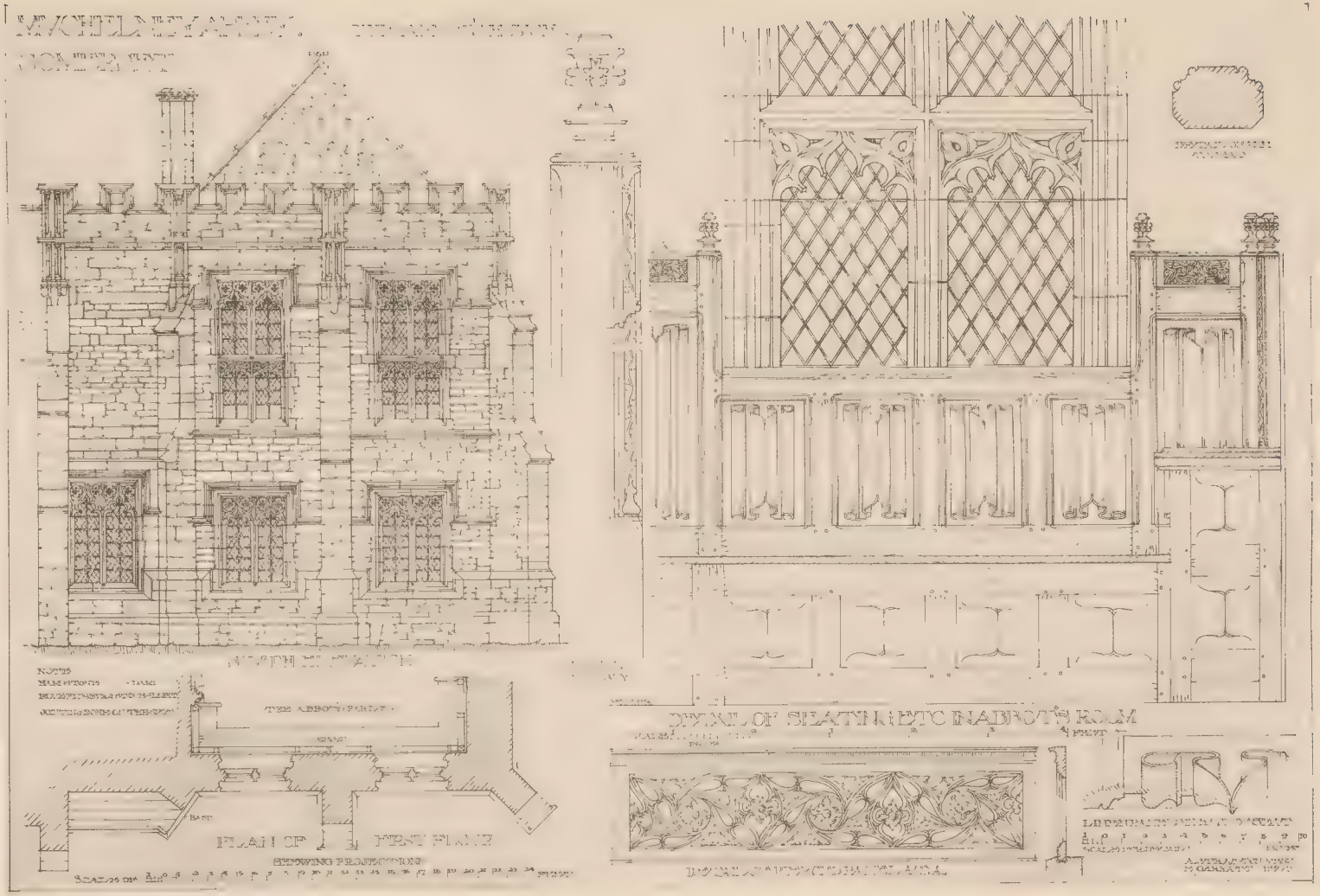
GREAT CHALFIELD MANOR HOUSE.

DETAILS.

PRESTON BERMONDSEY, NEAR YEOVIL.

THE GEORGE INN. NORTON St. PHILIP.

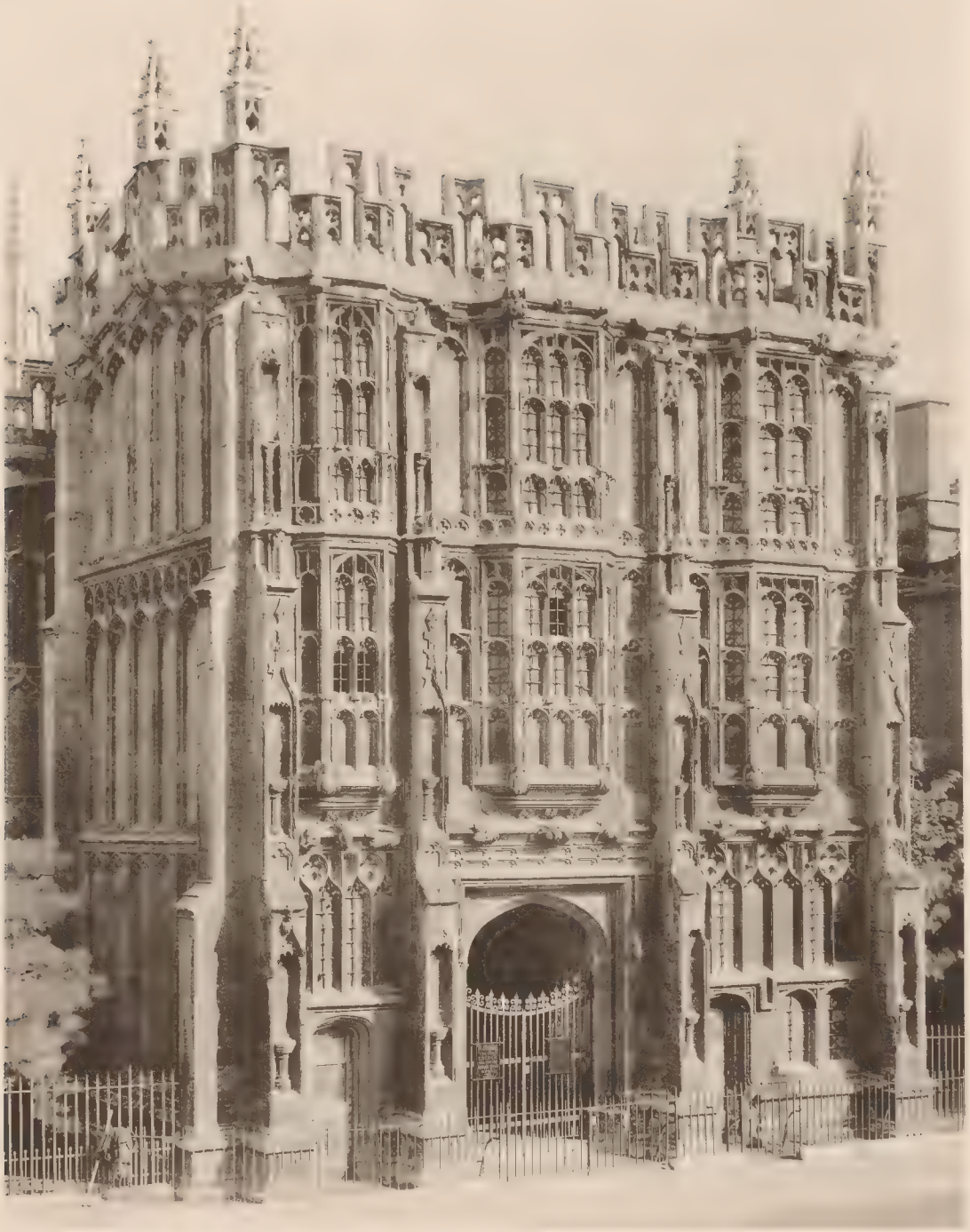
THE PILGRIM'S INN, GLASTONBURY.



SOUTH ELEVATION AND DETAILS.

ICOMB PLACE, NEAR STOW-ON-THE-WOLD.

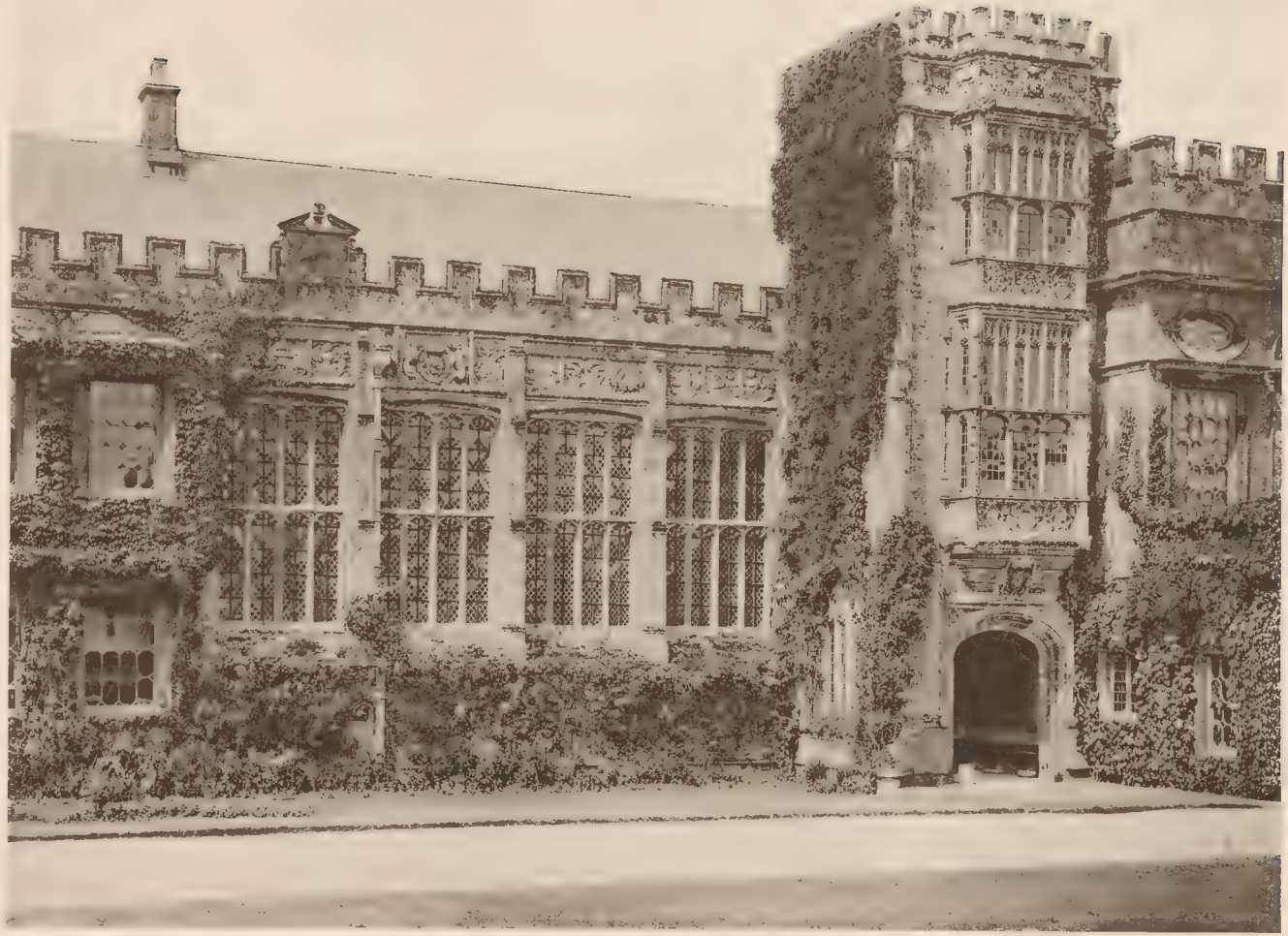
GREVEL'S HOUSE, CHIPPING CAMPDEN.



THE GUILDHALL, CIRENCESTER.

MONTACUTE PRIORY.

SOUTH SIDE.



FORDE ABBEY.

PART OF THE SOUTH FRONT.

HEVER CASTLE.

SOUTH PETHERTON MANOR HOUSE.
BAY WINDOW TO WITHDRAWING-ROOMS

BINGHAM'S MELCOMBE MANOR HOUSE.
HALL ORIEL.

THE BISHOP'S PALACE. HATFIELD.

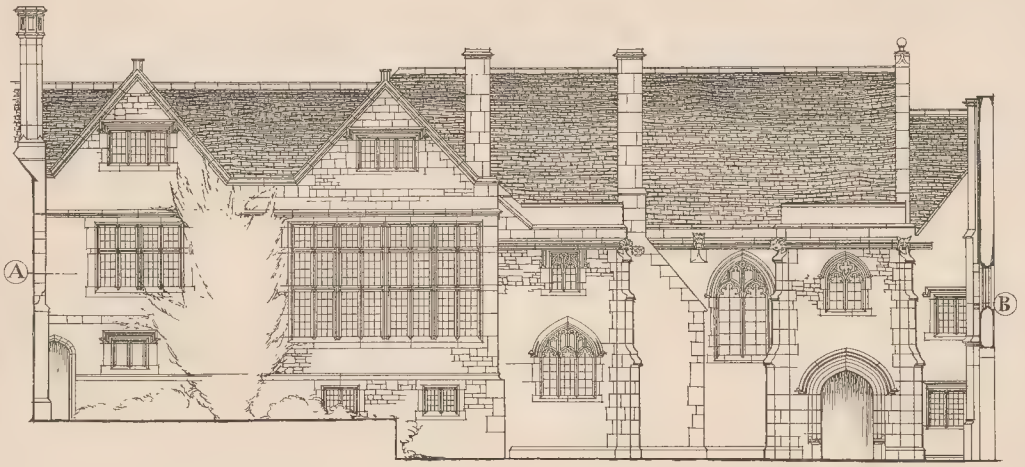
NOW STABLES

THE MOTE HOUSE, IGHTHAM.

NORTH EAST ANGLE OF COURTYARD.

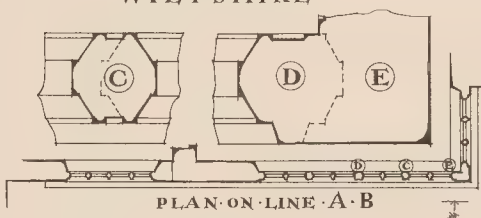
SOUTH WRAXALL MANOR HOUSE.

SOUTH WEST FRONT



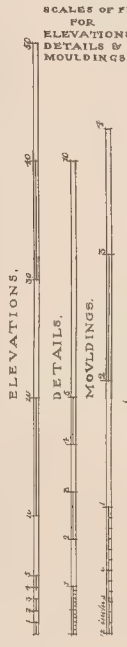
SOUTH·WRAXALL·MANOR·HOUSE
WILTSHIRE

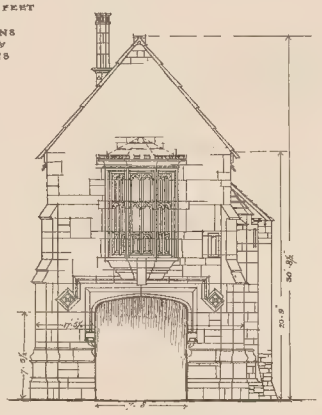
SOUTH-WEST·ELEVATION



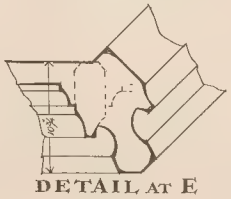
PLAN·ON·LINE·A·B

PLAN·ON·LINE·A·B

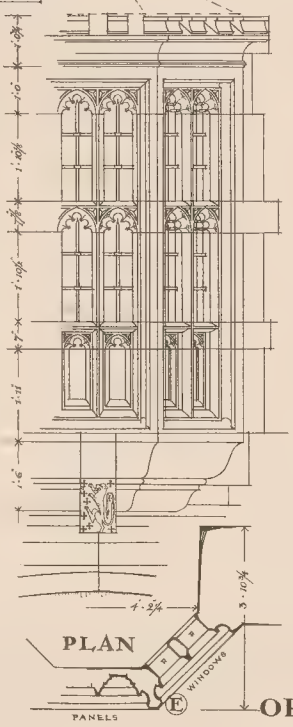




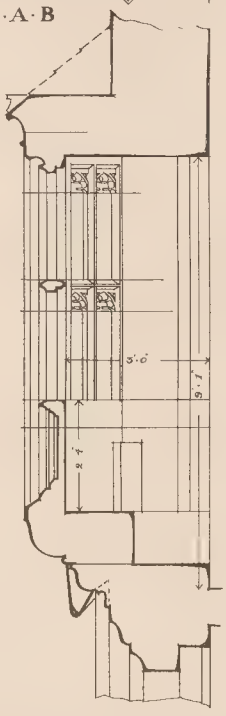
ELEVATION OF ENTRANCE GATEWAY



DETAIL AT E



PLAN



SECTION

DETAILS OF
ORIEL WINDOW

DETAILS OF SOUTH WEST FRONT AND GATEHOUSE

MANOR HOUSE, LYDDINGTON, KNOWN AS THE "BEDE HOUSE."
SOUTH SIDE.

OCKWELLS MANOR HOUSE.

THE EAST FRONT

BREDE PLACE.

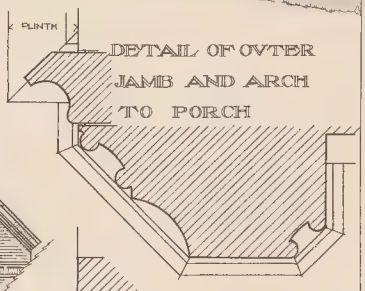
PART OF THE WEST FRONT.

THE PORCH FROM THE SOUTH WEST.

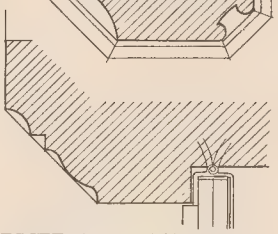
BREDE PLACE
SVSSEX

PRINCIPAL ELEVATION

SCALE OF FEET

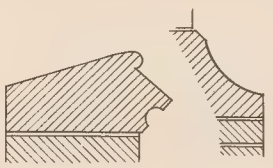


DETAIL OF OVTER JAMB AND ARCH TO PORCH



INNER ARCH TO PORCH

INCHES SCALE FOR MOVLDINGS



COPING PLINTH

FRONT AND SIDE ELEVATIONS OF PORCH

SCALE OF FEET

A. STRATTON. MEM.S
E. GARRATT DELT 1907

DETAILS OF WEST FRONT.

COTEHELE, CORNWALL.

ENTRANCE TO THE COURTYARD.

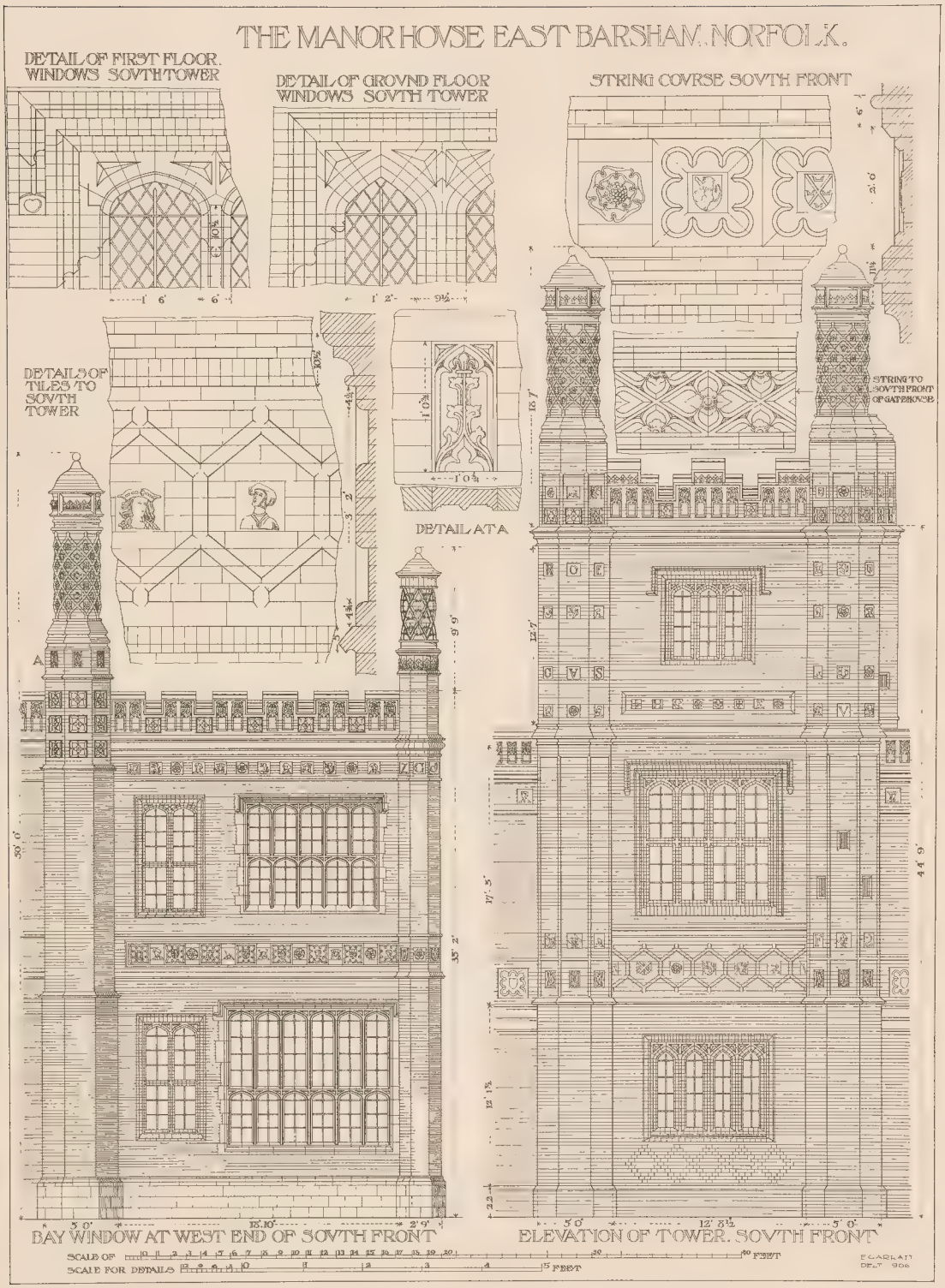
COTEHELE, CORNWALL.

NORTH WEST ANGLE OF COURTYARD.

EAST BARSHAM MANOR HOUSE.

PART OF THE SOUTH FRONT

THE MANOR HOVSE EAST BARSHAM. NORFOLK.


DETAIL OF FIRST FLOOR WINDOWS SOVTH TOWER
DETAIL OF GROVND FLOOR WINDOWS SOVTH TOWER
STRING COVRSE SOVTH FRONT
STRING TO SOVTH FRONT OF GATEHOVSE
DETAILS OF TILES TO SOVTH TOWER
DETAIL AT A
BAY WINDOW AT WEST END OF SOVTH FRONT
ELEVATION OF TOWER. SOVTH FRONT
SCALE OF FEET
SCALE FOR DETAILS FEET

DETAILS OF THE SOUTH FRONT

GREAT SNORING RECTORY.

FROM THE SOUTH EAST

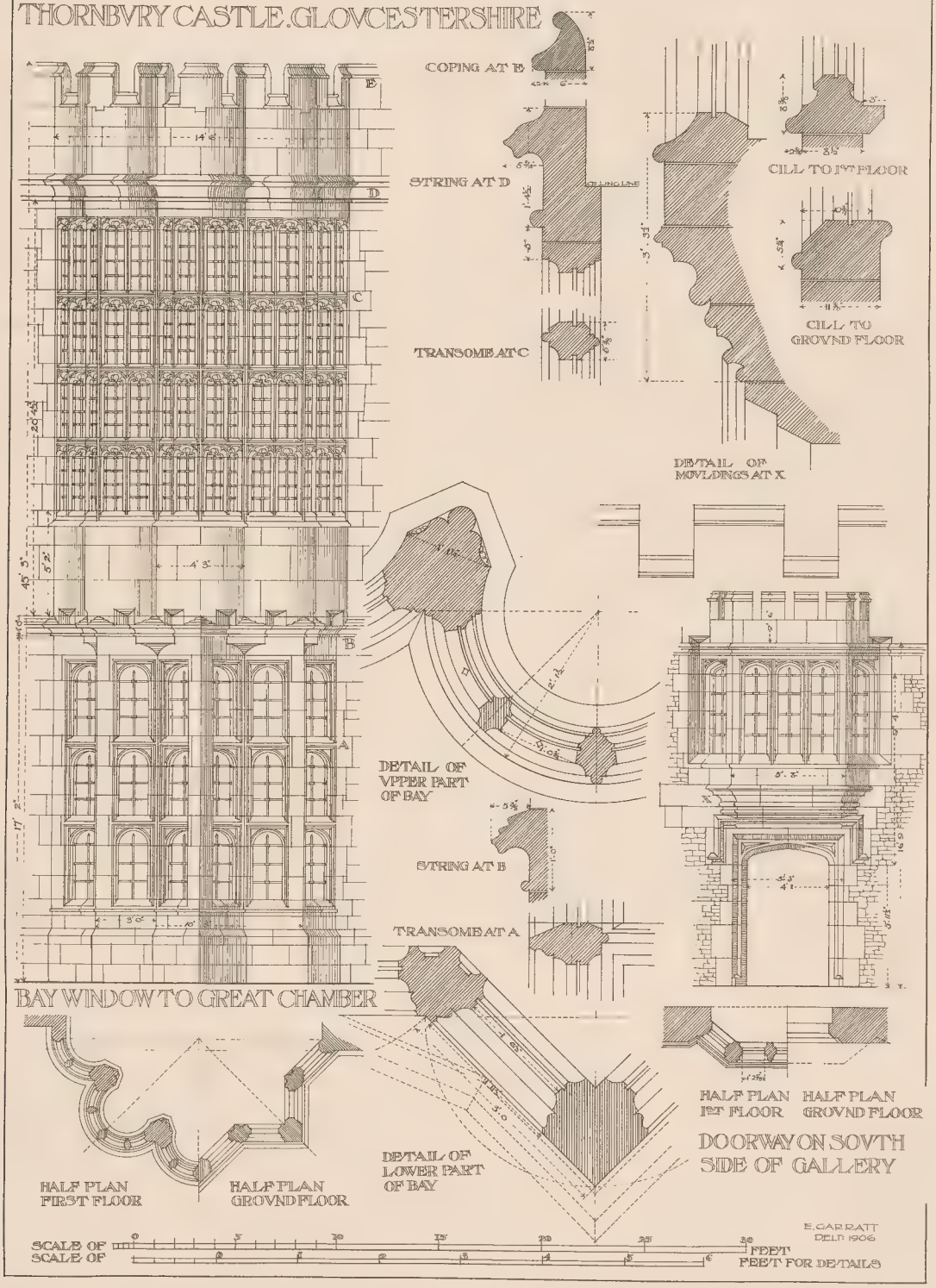
THAME PARK.

INTERIOR OF THE ABBOT'S PARLOUR.

THORNBURY CASTLE.

PART OF THE SOUTH FRONT

THORNBURY CASTLE. GLOUCESTERSHIRE


COPING AT E
STRING AT D
CEILING LINE
TRANSOME AT C
CILL TO 1ST FLOOR
CILL TO GROUND FLOOR
DETAIL OF MOULDINGS AT X
DETAIL OF UPPER PART OF BAY
STRING AT B
TRANSOME AT A
BAY WINDOW TO GREAT CHAMBER
HALF PLAN FIRST FLOOR
HALF PLAN GROUND FLOOR
DETAIL OF LOWER PART OF BAY
HALF PLAN 1ST FLOOR
HALF PLAN GROUND FLOOR
DOORWAY ON SOUTH SIDE OF GALLERY
SCALE OF FEET
SCALE OF FEET FOR DETAILS
E. GARRATT DELT 1906

DETAILS

HORHAM HALL.

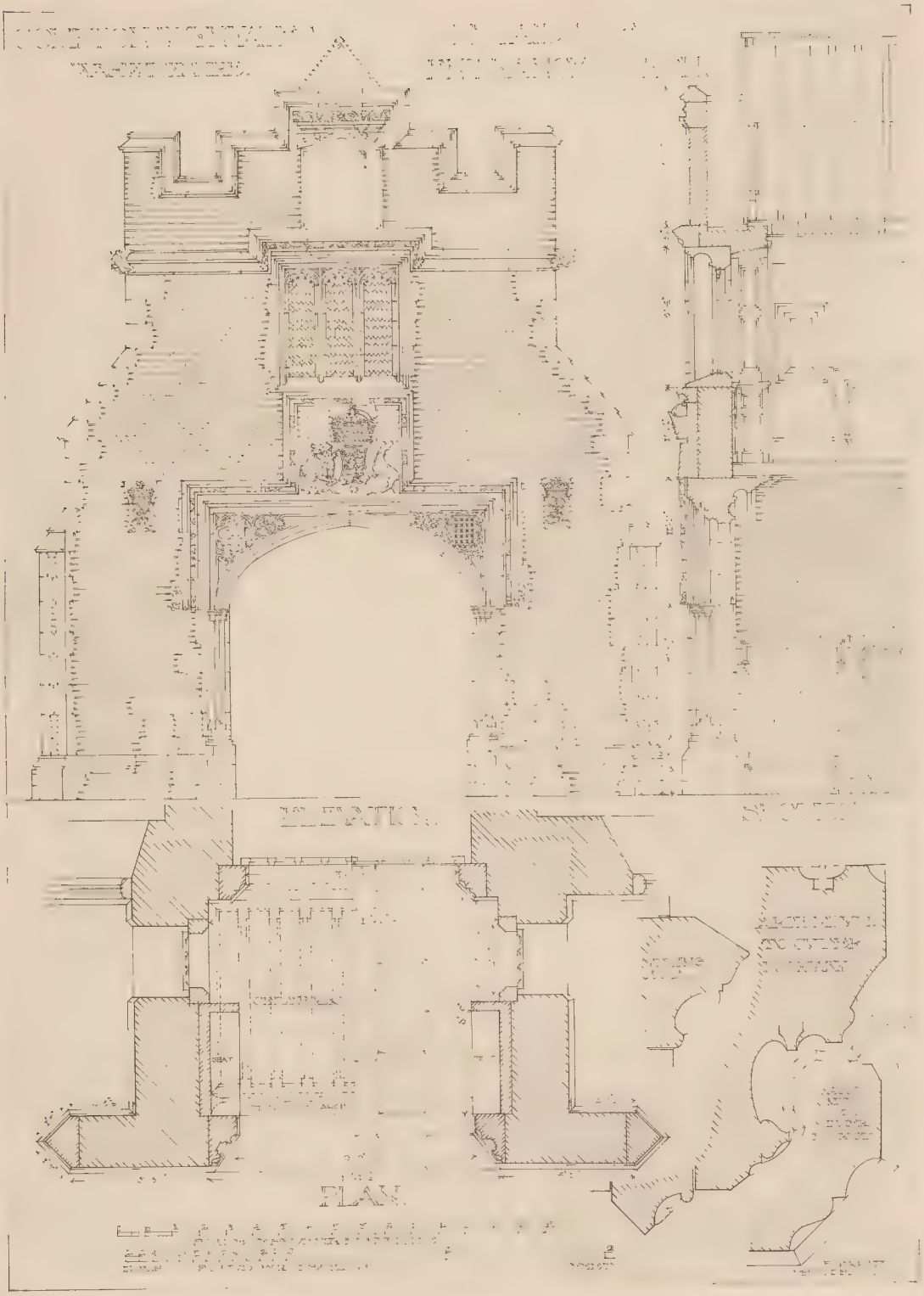
EAST FRONT

POUNDISFORD PARK.

THE GARDEN FRONT

COMPTON WYNYATES MANOR HOUSE.

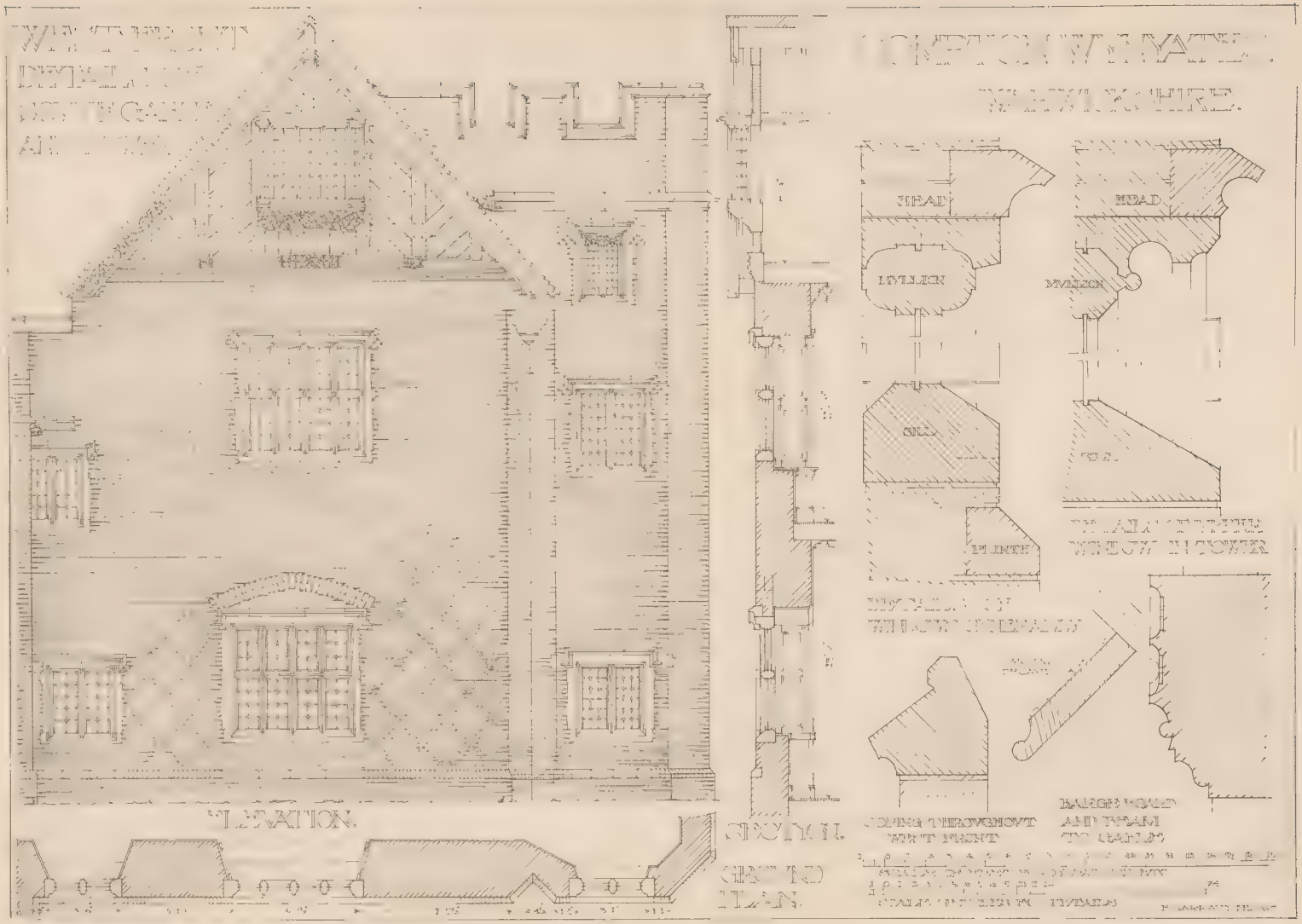
SOUTH WEST FRONT.



DETAILS OF ENTRANCE PORCH.

COMPTON WYNYATES MANOR HOUSE.

FROM THE SOUTH.



DETAILS.

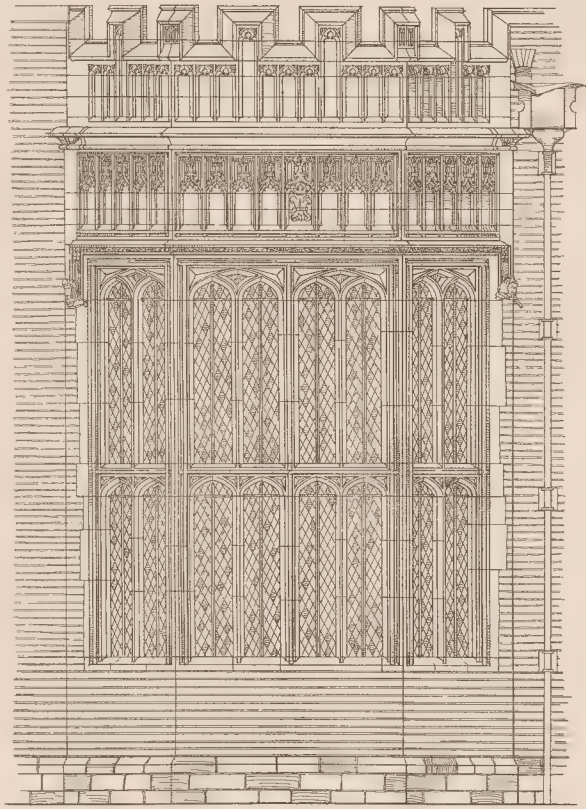
COMPTON WYNYATES MANOR HOUSE.

EAST ANGLE OF COURTYARD.

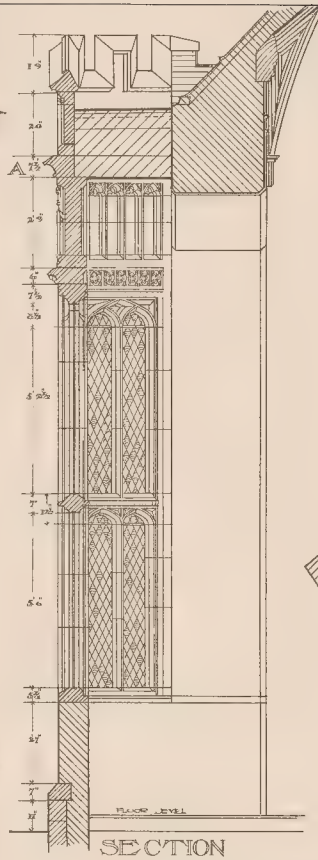
COMPTON WYNYATES

MANOR HOUSE: WARWICKSHIRE

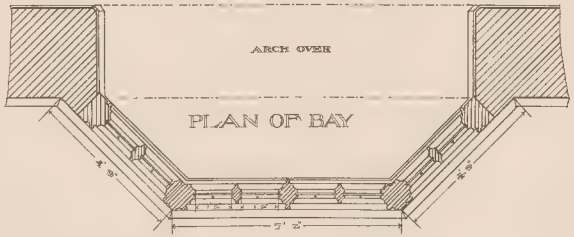
DETAILS OF BAY IN GREAT HALL

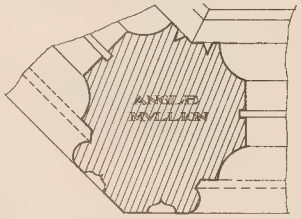


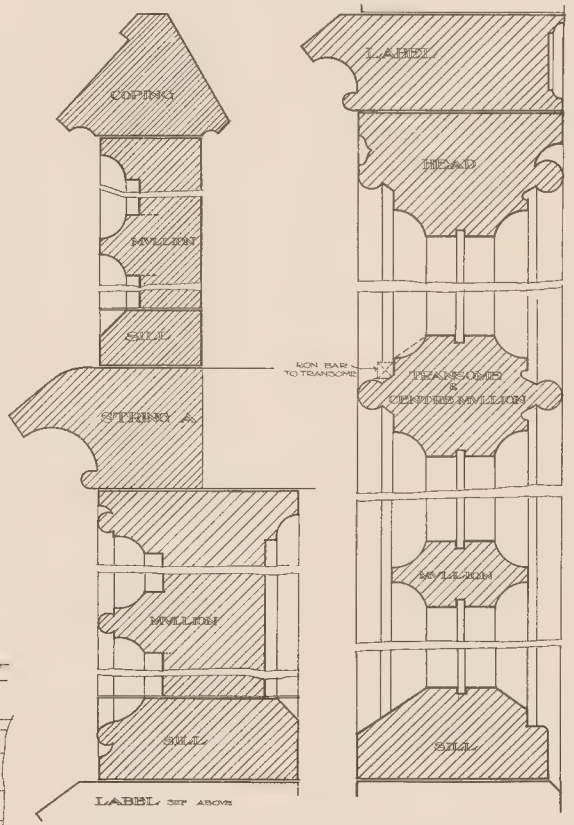
ELEVATION TO COURTYARD



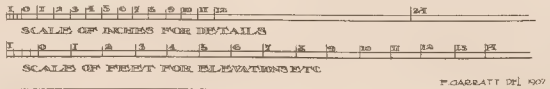
SECTION







DETAILS OF MOULDINGS ETC



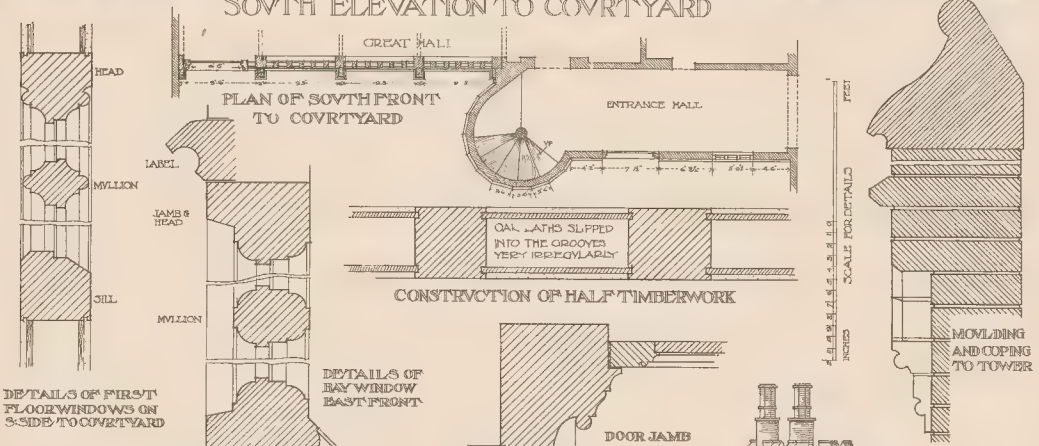
F. GARRATT DEL. 1907

BRENCHLEY PARSONAGE HOUSE.

INTERIOR OF WITH-DRAWING ROOM

THE OLD HALL GAINSBOROVGH. LINCOLNSHIRE

SOVTH ELEVATION TO COVRTYARD



PLAN OF SOVTH FRONT TO COVRTYARD

CONSTRVCTION OF HALF TIMBERWORK

DETAILS OF FIRST FLOOR WINDOWS ON S. SIDE TO COVRTYARD

DETAILS OF BAY WINDOW EAST FRONT

EAST ELEVATION

SCALE OF FEET 10 20 30 40 50 60 70 80

E. CARRATT DEL 1904

KENTWELL HALL.

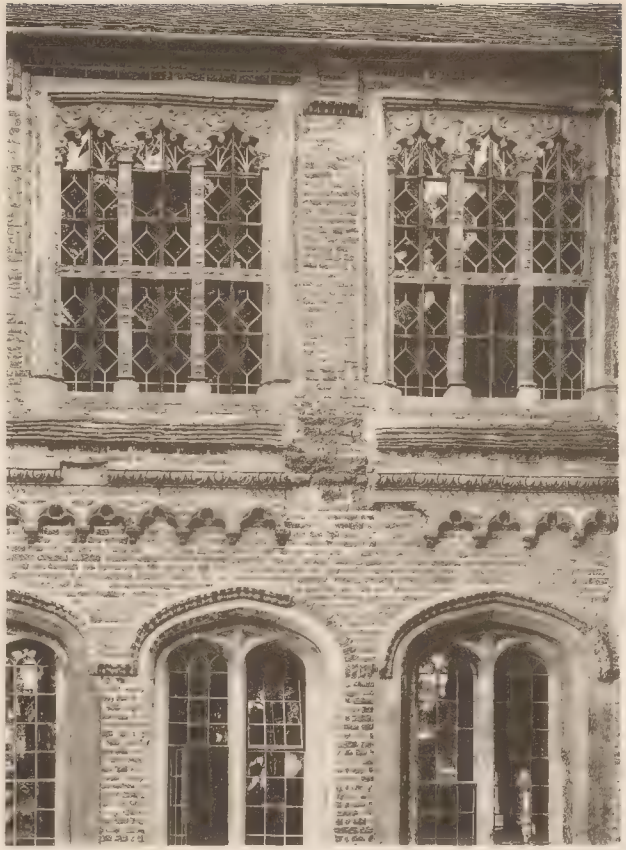
SOUTH SIDE

LAYER MARNEY HALL.

SOUTH SIDE OF ENTRANCE GATEWAY

LAYER MARNEY HALL.

PART OF THE SOUTH SIDE OF STABLE BUILDING.



DETAIL FROM THE NORTH FRONT.

WINDOW OVER GATEWAY, SOUTH FRONT.

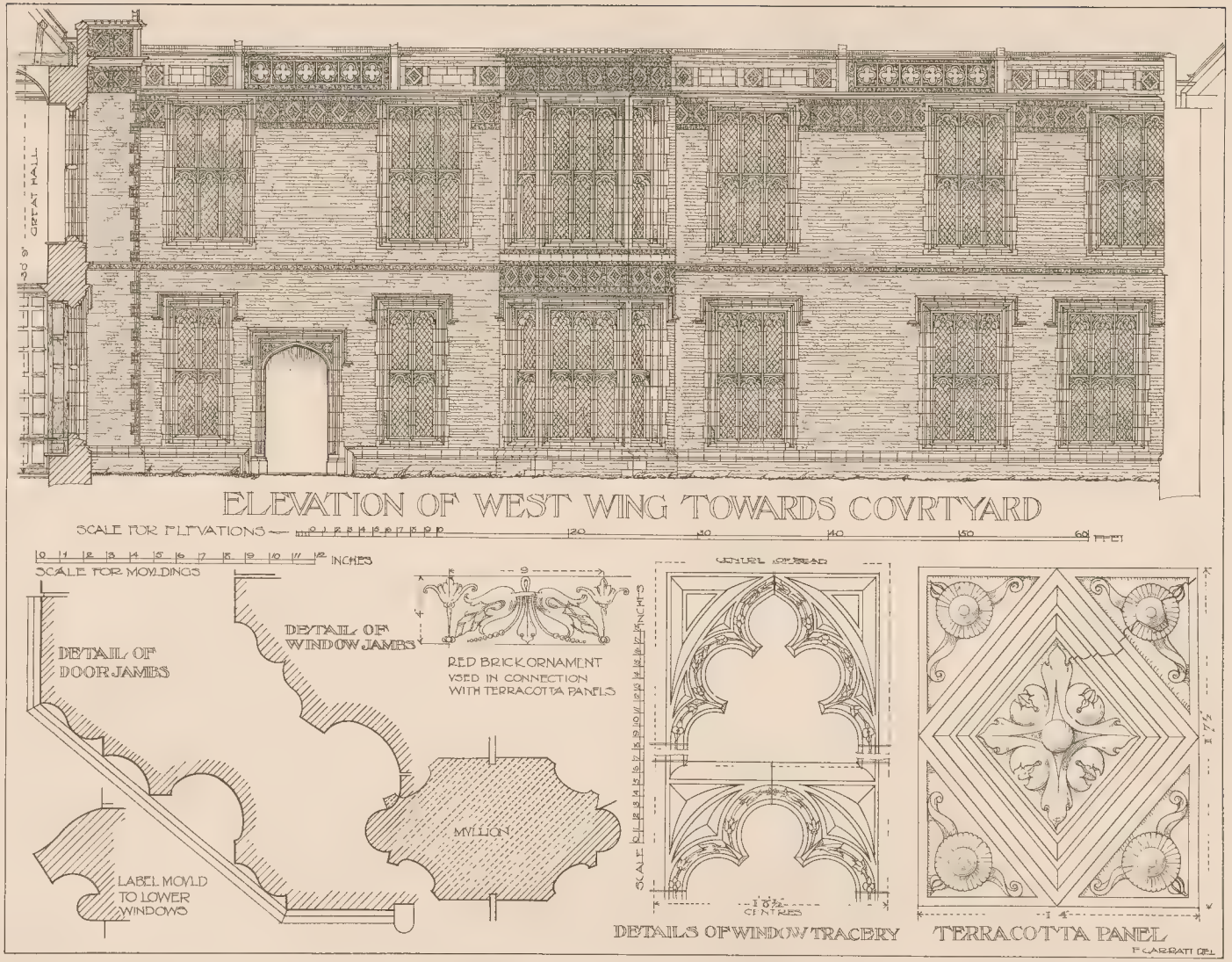
LAYER MARNEY HALL.

SUTTON PLACE, GUILDFORD.

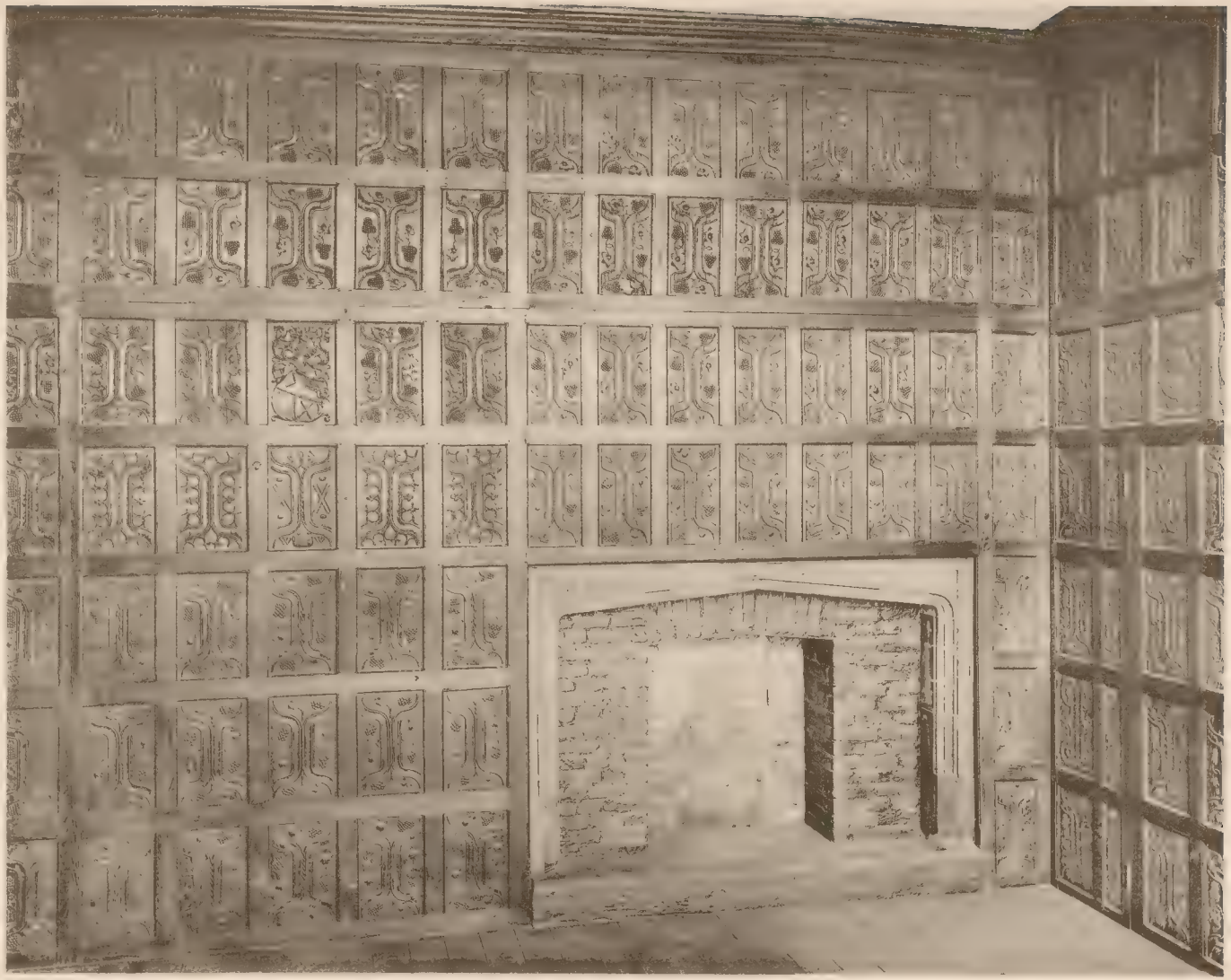
SOUTH-WEST ANGLE OF COURTYARD

SUTTON PLACE, GUILDFORD.

WINDOWS FROM WEST WING TOWARDS COURTYARD.



SUTTON PLACE. GUILDFORD.

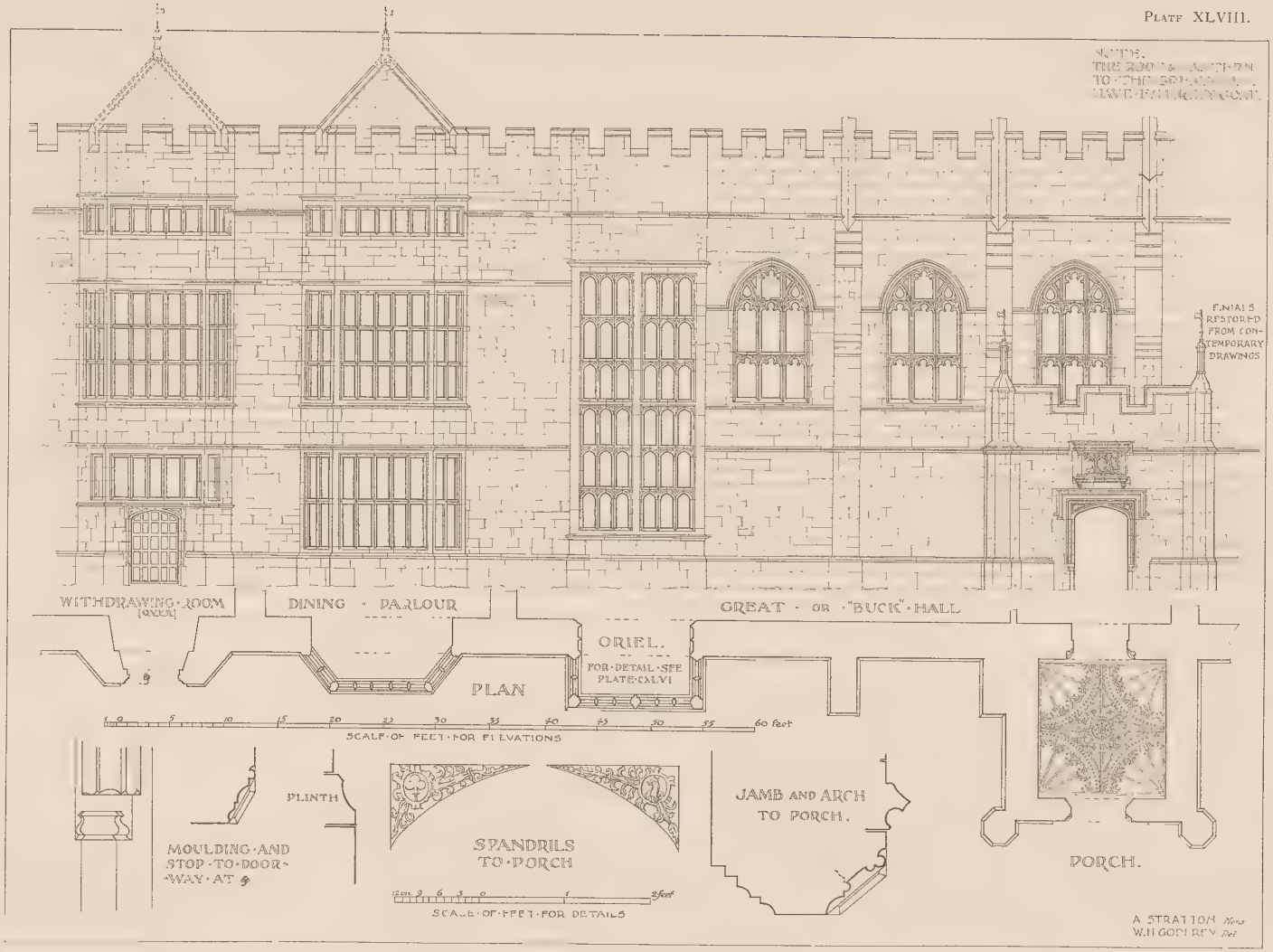


BOUGHTON MALHERBE MANOR HOUSE.

INTERIOR OF PANELLED ROOM ON FIRST FLOOR.

COWDRAY, NEAR MIDHURST.

WEST FRONT TOWARDS COURTYARD

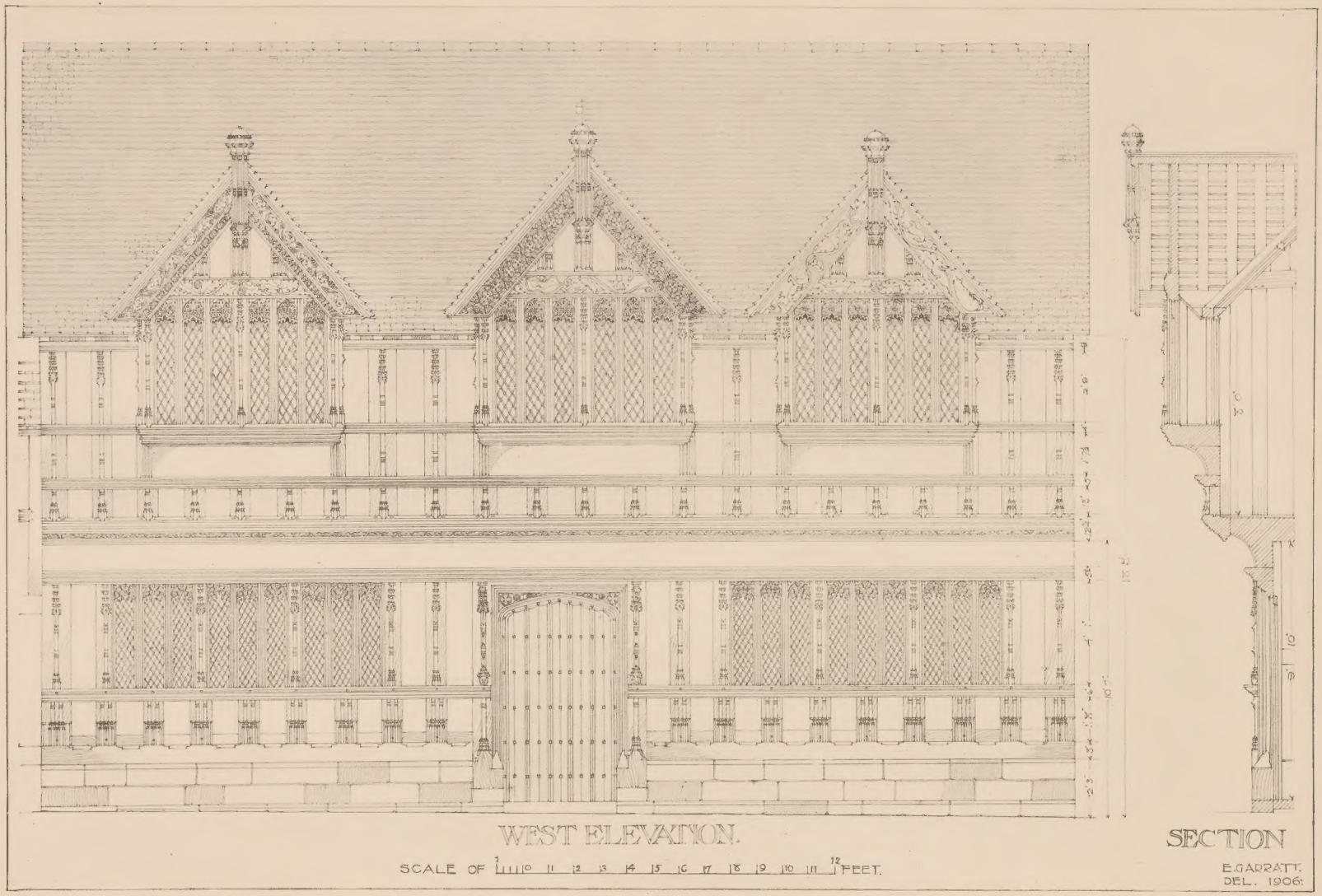


COWDRAY NEAR MIDHURST

DETAIL OF WEST FRONT TOWARDS COURTYARD.

FORD'S HOSPITAL, COVENTRY.

THE WEST FRONT



FORD'S HOSPITAL, COVENTRY.

DETAIL OF WEST ELEVATION.

84-B7029